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MOVING PICTURE WORLD

Founded by J.P.Chalmers

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PUBLISHED EVERY FRIDAY BY
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From the wilds of the South Sea Islands, Martin Johnson expressed a strong desire that his new pictures, "On the Borderland of Civilization" be *Rothacker Prints.* We regard this thoughtfulness as a real tribute to our reputation for excellent work.

We are delighted to associate our work with that of Mr. Johnson, and we thoroughly enjoy working with the Robertson-Cole Company.

We recommend that you book "On the Borderland of Civilization". Each print is a screen treat.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

35310

JESSE L. LASKY *presents*

Everywoman

By
(Arrangement with Henry W. Savage)

with

Violet Heming
Theodore Roberts
& Wanda Hawley

BY WALTER BROWNE
SCENARIO BY
WILL M. RITCHEY
DIRECTED BY

George Melford

A Paramount-Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

SCREENICS

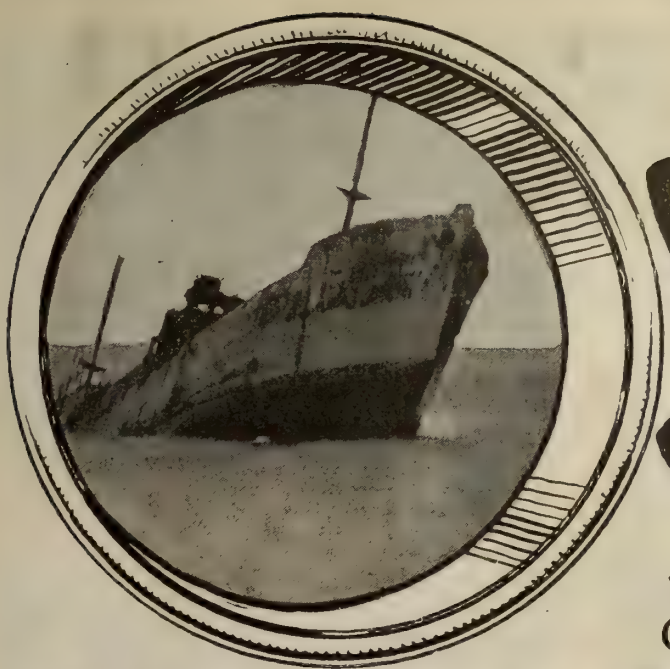
HATTIE'S HOODOO

First a wild life of freedom and succulent tree tops in the African jungle; then a tame life of slavery and peanuts in the Zoo. Is it strange that Hattie's moral fibre deteriorated?

IS PROHIBITION A DRY SUBJECT?

Don Marquis, famous wit, takes up this burning issue in a passionate way. After his eulogy of the Demon Rum you'll become a soda soak for life!

C. L. CHESTER PRODUCTIONS



WHO
Sank this Ship?
YOU!

When you were on the German U-boat shown in the

BIGGEST NEWS SCOOP OF YEARS

RIGHT out of the secret archives of the German Government — something never before shown on any screen—authentic moving pictures of the sinking of merchant vessels by German U-boats, the pictures having been taken by the German commanders to substantiate their reports to Berlin. While you are looking at these amazing pictures you will be, yourself, **on a German submarine.** You will see the shots fired from your U-boat—see the ship careen and sink—see Captain and Mate go down with their vessel.

THIS is the greatest scoop ever scored by any news-picture organization since the cinema was invented. Even in the newspaper world it has few equals. Needless to say, only the unbeatable enterprise of the great International organization could have secured this tremendous attraction for your theatre. Scoops like this mean **extra money in your pocket.** Be sure of them by booking the BIG NEWS THREE of the screen world right now—today. All the evidence that you want is right here on this page. ACT NOW. Scoop your competitors like we do.

International News
Universal Current Events
Hearst News

Issued by International
Released thru

UNIVERSAL

JESSE L LASKY *Presents*

CECIL B. DE MILLE'S *PRODUCTION*

"MALE AND FEMALE"

A Paramount-Artcraft Picture

"'Male and Female' Truly Great Film"

So says the New York Sun, which adds "persons surged in rabid throngs about the Rivoli imploring ushers for a chance to get at the picture."

"Lavishly staged, skilfully directed, adequately acted, with a good story, well told, it is a remarkable movie," says the New York Times.

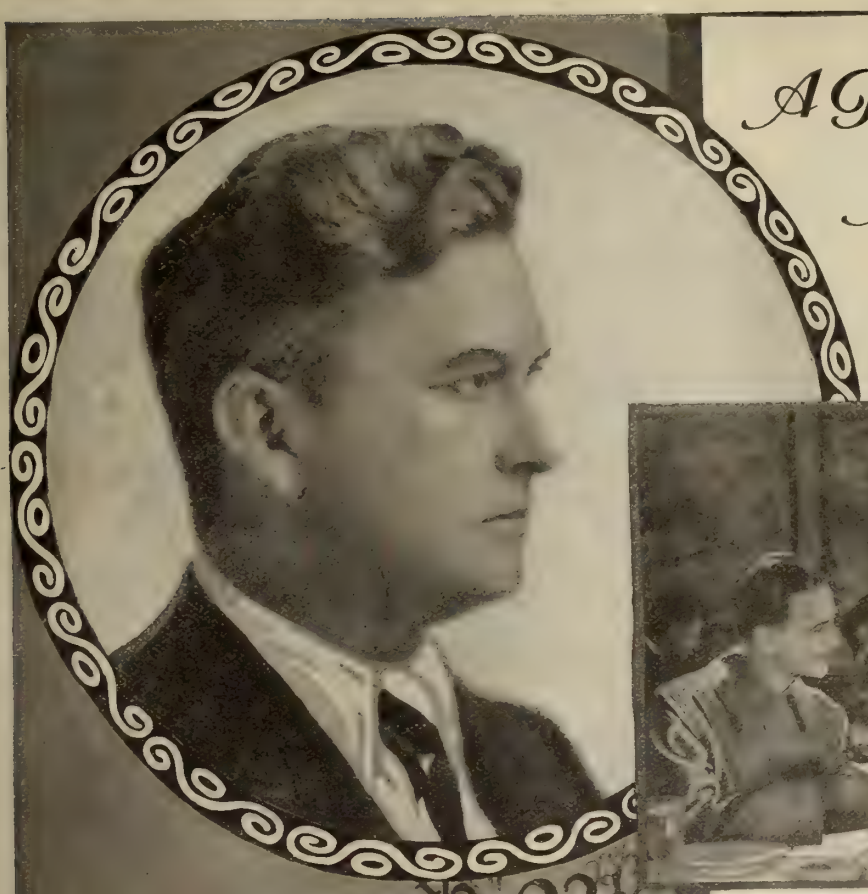
And the public agrees.

From J. M. Barrie's famous play "The Admirable Crichton." Adapted for the screen by Jeanie Macpherson.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director-General NEW YORK

ARTCRAFT PICTURES



A Paramount-Artcraft Picture

THOMAS H. INCE
presents

DOUGLAS MacLEAN AND DORIS MAY IN "23½ HOURS' LEAVE"

a Thomas H. Ince Production

by Mary Roberts Rinehart

"——corking, unusual, best of the season, best of the year, very funny, plenty of punch, a knockout, a picture to be trusted, funniest, most diverting, stars of first calibre, most entertaining, perfection, should not be missed——"

It'd take more than 23½ hours to tell you all the good things reviewers have said of this great comedy debut of two real stars.

Don't miss it!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

NOTICE

Producers entrusting the Gaumont Company, of Paris, with commercial work may rest assured that the photographic quality of their films will be equal to that of the Gaumont Company's productions, which has set a standard for excellence the world over.

Orders will be accepted for entire Europe and will be punctually fulfilled.

For further information write to:

Societe des Etablissements Gaumont
Service Edition
12 Rue Carducci
Paris

LARRY SEMON in The HEAD WAITER

Served The Laugh *Hit At The*

CAPITOL THEATRE

The Largest and Finest *In The World*

"'The Headwaiter,' with Larry Semon is full of laughs."
—*N. Y. Morning World.*

"The Larry Semon comedy, 'The Headwaiter' is a laugh maker."
—*N. Y. Evening Sun.*

"'The Headwaiter,' with Larry Semon is worth expending laughs on."
—*N. Y. Morning Sun.*

VITAGRAPH

ALBERT E. SMITH, President

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE
Telegram
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Night Letter

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ARTHUR S KANE

PRESIDENT REALART PICTURES CORPN 469 FIFTH AVE NEW YORK NY

YOUR KANSAS CITY MANAGER MR MACMEEKIN AND HIS REPRESENTATIVE MR FOX LAST NIGHT SCREENED SOLDIERS OF FORTUNE IN THIS THEATRE FOR BENEFIT OF LARGE CROWD OF EXHIBITORS FROM THIS TERRITORY STOP AFTER SEEING THIS WONDERFUL PRODUCTION IMMEDIATELY SIGNED A CONTRACT ON MR MACMEEKIN'S OWN TERMS STOP THIS WILL BE THE FIRST PICTURE TO EVER PLAY THE MAJESTIC THEATRE ONE WEEK AT ADVANCED PRICES STOP WE HAVE ALSO CONTRACTED FOR THE ENTIRE SEASON'S REALART PROGRAM AFTER HAVING PLAYED THE FIRST RELEASE ERSTWHILE SUSAN AT AN ADVANCE IN RENTAL ON THE SUBSEQUENT ELEVEN PICTURES OF FIFTY DOLLARS EACH OVER WHAT WE PAID FOR FIRST THREE RELEASES CONTRACTED FOR STOP TOTAL AMOUNT OF CONTRACT SIGNED WITH MR MACMEEKIN TODAY MORE THAN FIVE THOUSAND DOLLARS THE LARGEST CONTRACT WE EVER GAVE TO ANY ONE CONCERN IN HISTORY OF THIS THEATRE

GLENN CONDON

MANAGER MAJESTIC THEATRE

Smallest output and youthful, perhaps, but breaking records just the same!

MARY MILES MINTER

in

"Anne of Green Gables"

Based on the four "Anne" books by L. M. Montgomery

Heart Interest

The kind that will make lovers – fathers and mothers – sit closer to each other – the story of a little madcap that will appeal to children, young and old.

Realart Pictures Corporation

Arthur S. Kane, President

469 Fifth Ave. New York City

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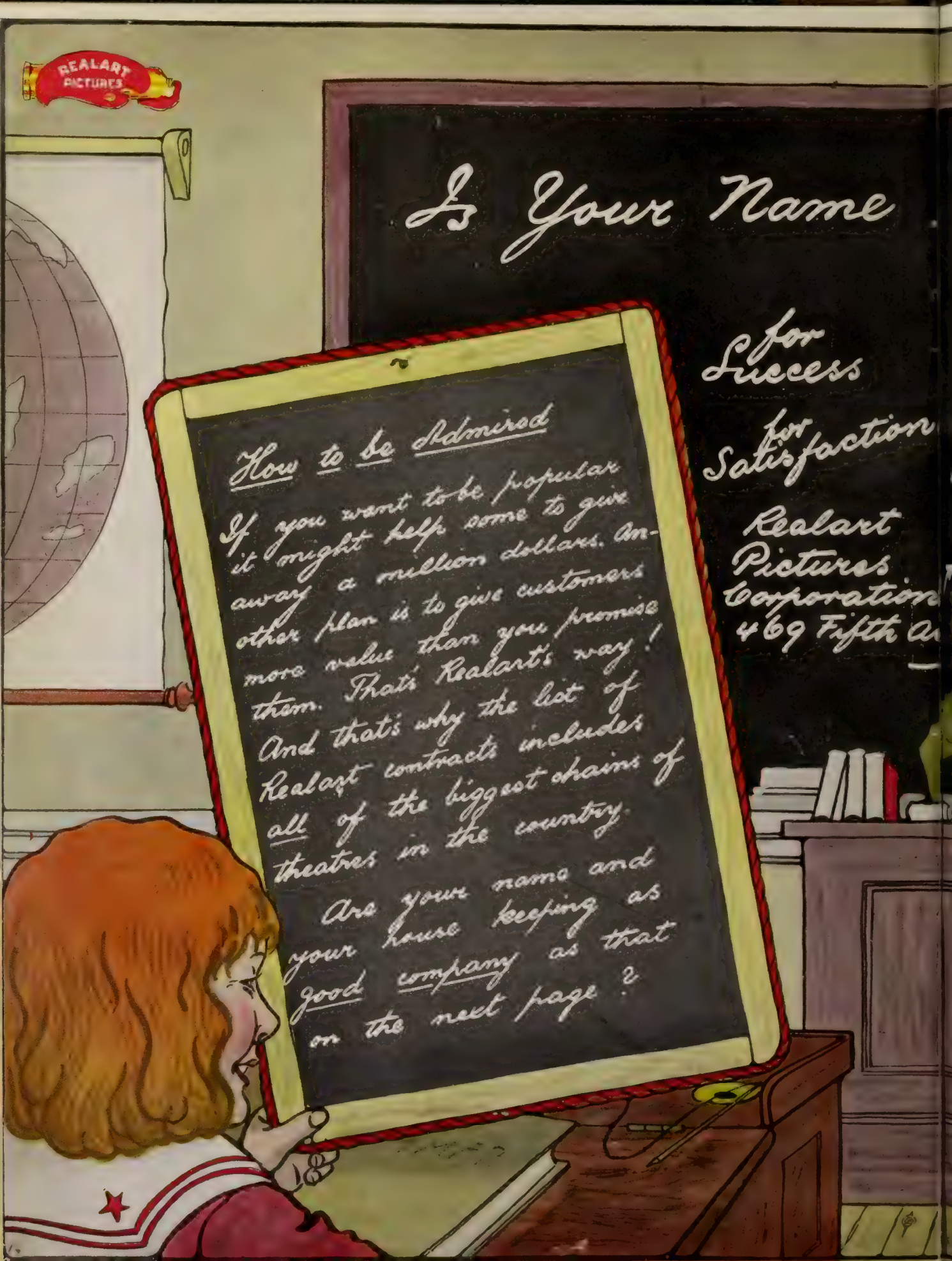
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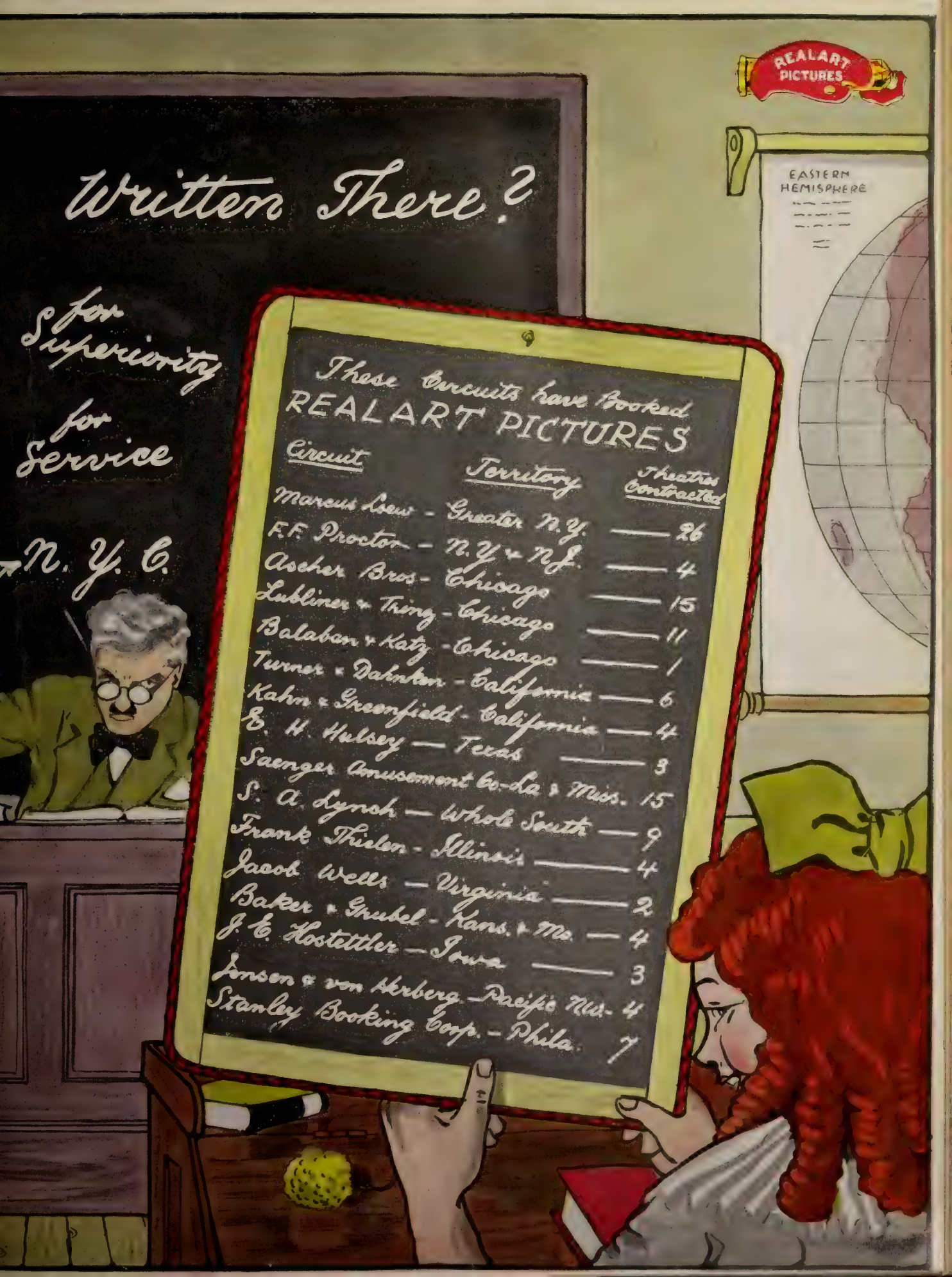
Is Your Name
for Success
for Satisfaction
Realart Pictures Corporation
469 Fifth Av
How to be Admired
If you want to be popular it might help some to give away a million dollars. Another plan is to give customers more value than you promise them. That's Realart's way! And that's why the list of Realart contracts includes all of the biggest chains of theatres in the country.
Are your name and your house keeping as good company as that on the next page?


REALART PICTURES
Written There?
S for Superiority
for Service
N. Y. C.
EASTERN HEMISPHERE
These Circuits have Booked REALART PICTURES
Circuit — Territory — Theatres Contracted
Marcus Loew — Greater N.Y. — 26
F.F. Proctor — N.Y. + N.J. — 4
Ascher Bros. — Chicago — 15
Lubliner + Trinz — Chicago — 11
Balaban + Katz — Chicago — 1
Turner + Dahnken — California — 6
Kahn + Greenfield — California — 4
B. H. Hulsey — Texas — 3
Saenger Amusement Co-La + Miss. — 15
S. A. Lynch — Whole South — 9
Frank Thielen — Illinois — 4
Jacob Wells — Virginia — 2
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MADGE KENNEDY

JACK PICKFORD

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Detroit Free Press
Detroit Journal
Los Angeles Times
Los Angeles Herald
Los Angeles Examiner
Los Angeles Express
New York City Journal
New York City Globe
New York City Mail
New York City Sun
New York City World
New York City Times
Chicago Tribune
Chicago News
Chicago American
Chicago Herald-Examiner
Philadelphia Inquirer
Philadelphia Public Ledger
Philadelphia Record

Philadelphia North American
San Francisco Call Post
San Francisco Bulletin
San Francisco Examiner
San Francisco Chronicle
Jacksonville Times Union
Jacksonville Metropolis
Birmingham News
Birmingham Ledger
Atlanta Journal
Atlanta Georgian
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Peoria Star
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Dayton Journal Herald
Dayton News
Springfield News
Springfield Sun

The Initial G
Appears

—And it advert
the Goldwyn a
is showing whe
shown.

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Indianapolis Star
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Louisville Herald
Louisville Post
Cleveland Press
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Columbus Citizen
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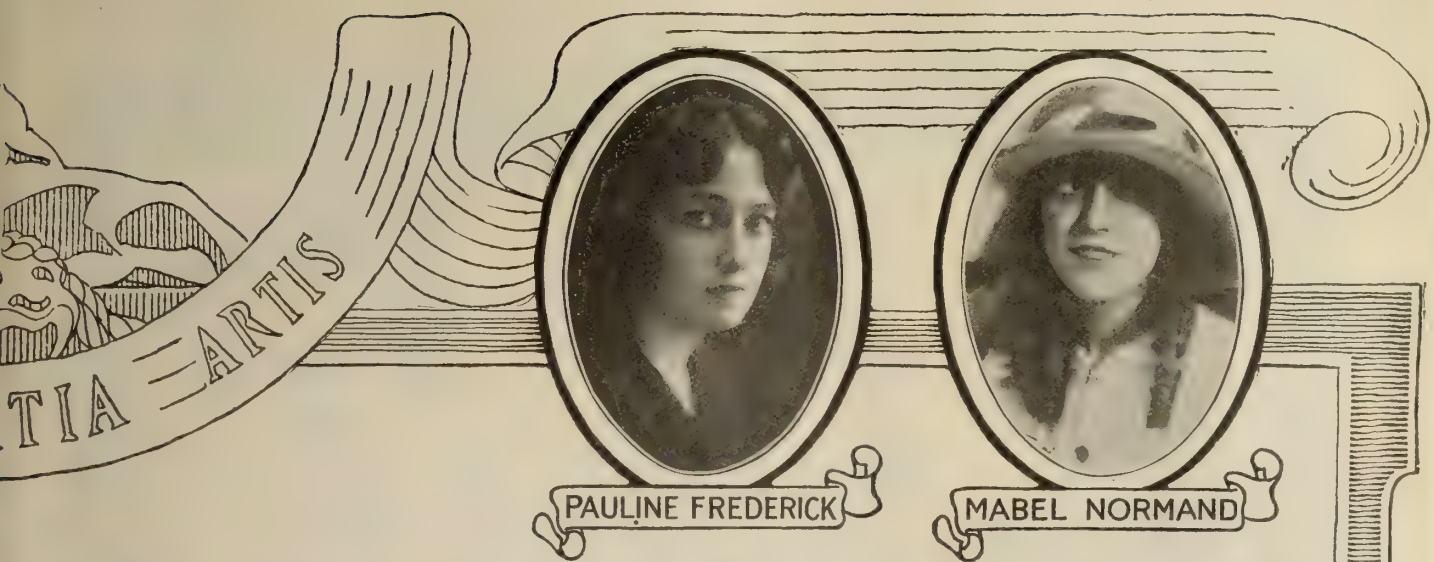
SAMVEL



nd you get the crowds

dwyn Advertising
ecember First

es not Goldwyn, but
raction the exhibitor
it is actually being

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Toledo Blade
Akron Beacon-Journal
Akron Times
Denver Post
Denver Rocky Mountain News
Colorado Springs Gazette
Colorado Springs Telegraph
Pueblo Star Journal
Pueblo Chieftain
Albuquerque Journal
Santa Fe New Mexican
Fall River Herald
Fall River News
Lowell Sun
Lowell Courier Citizen
Springfield Union
Springfield Republican
Springfield News
Worcester Post
Worcester Telegram
Worcester Gazette
Manchester Union-Leader
Providence Bulletin
Providence Tribune
Portland Express
Portland Press
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Seattle Star
Spokane Spokesman Review
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Portland Oregonian
Portland Oregon-Journal
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Washington Star
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Wilkes-Barre Times Leader
Wilkes-Barre Record
Trenton Times
Pittsburgh Press
Pittsburgh Chronicle-Telegraph
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Pittsburgh Sun
Duluth Herald
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Dallas News
Dallas Times Herald
Brooklyn Standard Union
Brooklyn Eagle
Albany Times-Union
Albany Knickerbocker Press
St. Louis Globe Democrat
St. Louis Post-Dispatch
St. Louis Star
Memphis Commercial Appeal
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Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
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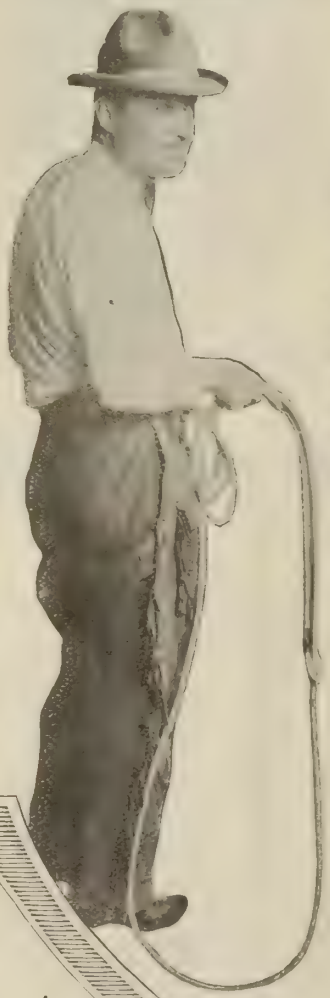
Butte Post
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

PICTVRES
RATION
GOLDWYN *Pres.*



The Goldwyn Advertisements

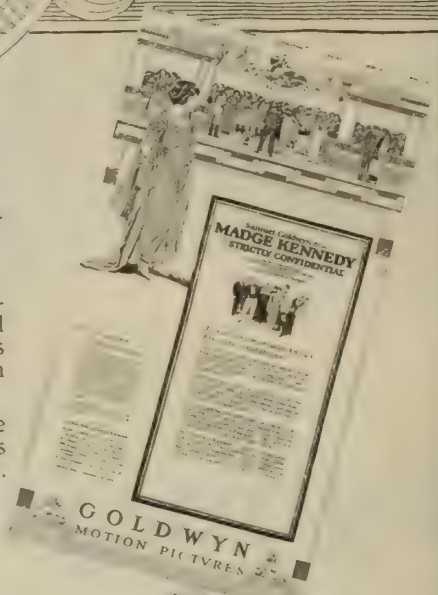
Just a few of them are reproduced.

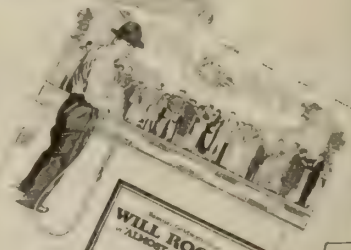
—Read them.

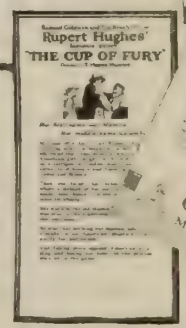
And you will agree that if Goldwyn attractions have proved profitable in the past – that this advertising will make them doubly valuable to you.

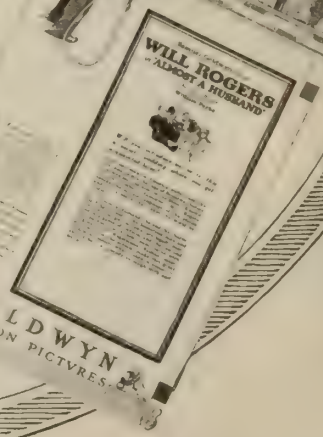
Each advertisement exploits the attraction being shown and ties up the theatre to the attraction.

Goldwyn advertising is from the exhibitor's standpoint, and from Goldwyn's standpoint, perfect advertising.









GOLDWYN PICTVRES
CORPORATION

SAMVEL GOLDWYN *President*

Goldwyn Build Their Stories to the Stars!

YOU can crowd a picture with stars, glorify it with fine settings, entrust it to the mercies of a directive genius, and add the glamor of a great author's name, but it has got to have the saving grace of a human story to bring the people in.

The point is, the Goldwyn organization does more than retain great stars. It furnishes stories that give an opportunity to show how great their talents are.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

SAMUEL GOLDWYN
Presents

MABEL NORMAND
in
"JINX"

by
Shannan Fife
directed by
Victor Schertzinger

Mabel Normand in the most hilarious mirth-mixture that ever galloped across the screen—can you trump that for a water-tight, copper-riveted, steel-bound guarantee of box-office success? Of course you can't.

GOLDWYN
CORPO
SAMVEL

A circus from start to finish. A gale of giggles—a typhoon of titters—a hurricane of hilarity. Mabel Normand has never had a better picture—you have never had a better business-builder. Book it now!

PICTVRES

RATION

GOLDWYN *Pres.*

WARNER BROS.
Present
COL. Wm N. SELIG'S
Wild Animal Serial
"THE LOST CITY"
of the
African Jungles
with
JUANITA HANSEN
in
15 SENSATIONAL EPISODES
Directed by
E. A. MARTIN
AMERICAN AND CANADIAN
STATE RIGHTS FOR SALE
DONT WRITE WIRE
WARNER BROS.
220 WEST 42D STREET NEW YORK CITY

S SELZNICK PICTURES P

DIVIDENDS

SELZNICK PICTURES National Advertising Campaign pays you dividends on our investment. It pays you dividends in the form of bigger business and greater prestige.

In these days of high prices folks are buying even their entertainment with discrimination. SELZNICK PICTURES National Advertising Campaign is proving to more than fifty million people that in SELZNICK PICTURES they get their money's worth. That is why you get additional admissions every time you present a SELZNICK PICTURE.

Look over the list used:

Saturday Evening Post
Ladies Home Journal
Pictorial Review
Red Book
Country Gentleman
Photoplay Magazine
Green Book
Motion Picture Magazine
Picture Play Magazine
Blue Book
American Legion Weekly
Theatre Programs
Electric Signs
Painted Boards
24-Sheet Boards

GET YOUR SHARE OF DIVIDENDS NOW

S

SELZNICK PICTURES

P

THE DECLARATION OF SATISFACTION

ELSIE JANIS IN "A REGULAR GIRL"

by Frances Marion and Edmund Goulding

Direction—James Young

NEW YORK TIMES:
"Anyone would expect a motion picture full of Elsie Janis to be full of snap and pep, bright and brisk, jolly and friendly from start to finish—and that's just what 'A Regular Girl' is."

NEW YORK EVENING MAIL:
"Caused the blood of the audience to bubble . . . abounds with clever character bits."

NEW YORK TRIBUNE:
" 'A Regular Girl' is going to please everyone."

NEW YORK HERALD:
"Full of action and high spirits."

NEW YORK EVENING WORLD:
"Elsie Janis appears perfectly natural as the heroine in 'A Regular Girl,' a bubbling, fast-moving photoplay."

N. Y. EVENING TELEGRAM:
"Everyone who watches the projection of 'A Regular Girl' agrees that Elsie Janis deserves the title."

AND THESE ARE ONLY A FEW OF MANY

Made by Selznick – Distributed by Select

S SELZNICK PICTURES P

ELAINE HAMMERSTEIN

in Booth Tarkington and Julian Street's

"THE COUNTRY COUSIN"

Adapted for the screen by R. Cecil Smith

Direction–Alan Crosland

Made by Selznick

Distributed by Select

S SELZNICK PICTURES P

OLIVE THOMAS

in Pauline Phelps and Marion Short's

"OUT YONDER"

A

RALPH INCE PRODUCTION

Made by Selznick

Distributed by Select

S SELZNICK PICTURES P

EUGENE O'BRIEN

in

"The BROKEN MELODY"

Made by Selznick
Distributed by Select

by Ouida Bergere
Direction — William P. S. Earle

S SELZNICK PICTURES P

OWEN MOORE

in

P. G. Wodehouse's
Saturday Evening Post Story

"PICCADILLY JIM"

Direction—Wesley Ruggles

Made by Selznick

Distributed by Select.

SELECT SP PICTURES

Joseph M. Schenck
presents

NORMA TALMADGE

in

"THE ISLE OF CONQUEST"

ADAPTED BY
JOHN EMERSON
AND ANITA LOOS

By Arthur Hornblow

Directed by Edward Jose

A Powerful Story Colorfully Told

The woman had good cause to hate all men—the man had reason for losing his belief in women.

Both were cast on an isolated island, there to work out their Destinies with God the only witness.

SELECT PICTURES CORPORATION

Lewis J. Selznick, President

NATIONAL NP PICTURES

SOWING AND REAPING

NATIONAL PICTURE THEATRES, INC., is the ultimate harvest of a life-time of sincere service and good will toward men.

It is the deserved reward of those who have reaped only as they have sown; a tribute to the creeds of an industry that flourishes ***fourth*** in the world of Big Business.

From all corners of the Nation comes indorsements and felicitations. Men of sound judgment learn as they live, heed as they need—and ***reap*** as they ***sow.***

National Picture Theatres, Inc., offers a new era of prosperity for you.

"JUST A WIFE," from the powerful pen of Eugene Walter, is the first National Picture release.

"BLIND YOUTH," adapted from the famous stage success by Lou Tellegen and Willard Mack, is next.

Other celebrated plays of equal importance will follow at intervals designated by the Board of Directors.

NATIONAL PICTURE THEATRES, INC.

Lewis J. Selznick

President

DOT FARLEY

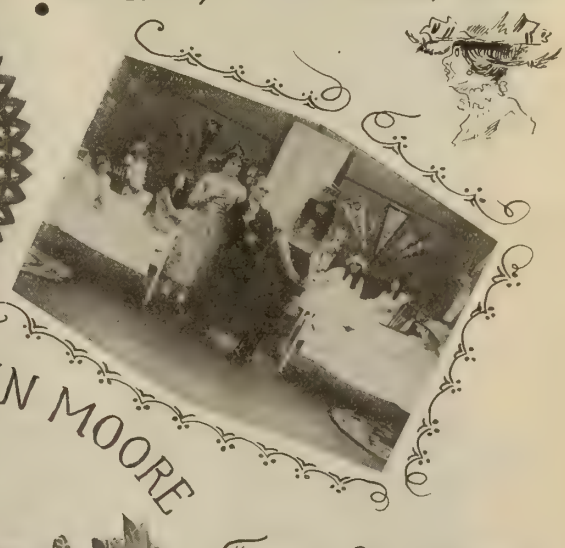
IN

Romayne Comedies

FITS OF LAUGHTER

COMEDIENNES THERE BE ---- GREAT - GREATER GREATEST

BUT !!! ARE YOU WILLING TO BET THAT THERE BREATHES A CLEVERER COMEDIENNE ON EARTH (OR ELSEWHERE) THAN "DOT" - ? THE BRIGHT SPOT OF THE SCREEN



DIRECTED BY VIN MOORE

When Rumps Adams, Dorothea Wolbert, Alf Goulding, Horace Carpenter and Maynard Laswell begin their funny antics some of the audience laughs, some scream, some roar while friends throw discretion to the wind and slap each other on the back for "MIRTH IS A BENEFACTOR OF THE HUMAN RACE - THE ELIXIR OF LIFE" — ROMAYNE COMEDIES with the "incomparable" DOT FARLEY, are clean and wholesome, a chaser of the "BLUES."

Twenty-Six a year
One two reeler every
two weeks - (always on
time) - Superb paper -
— GOOD Stills —

COMEDIES

DISTRIBUTED BY :

ROMAYNE SUPERFILM COMPANY

LOS ANGELES, CALIFORNIA

ROMAYNE

SUPERFILMS

Arthur F. Beck presents

LEAH BAIRD

in

The Capitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by
George Irving

5,000 Exhibitors Will Play This!

More than 3,000 theatres already presented "As A Man Thinks" to their patrons—and never a one has failed to report: "This is a great emotional drama with a punch of the sort that people like to get from a screenplay."

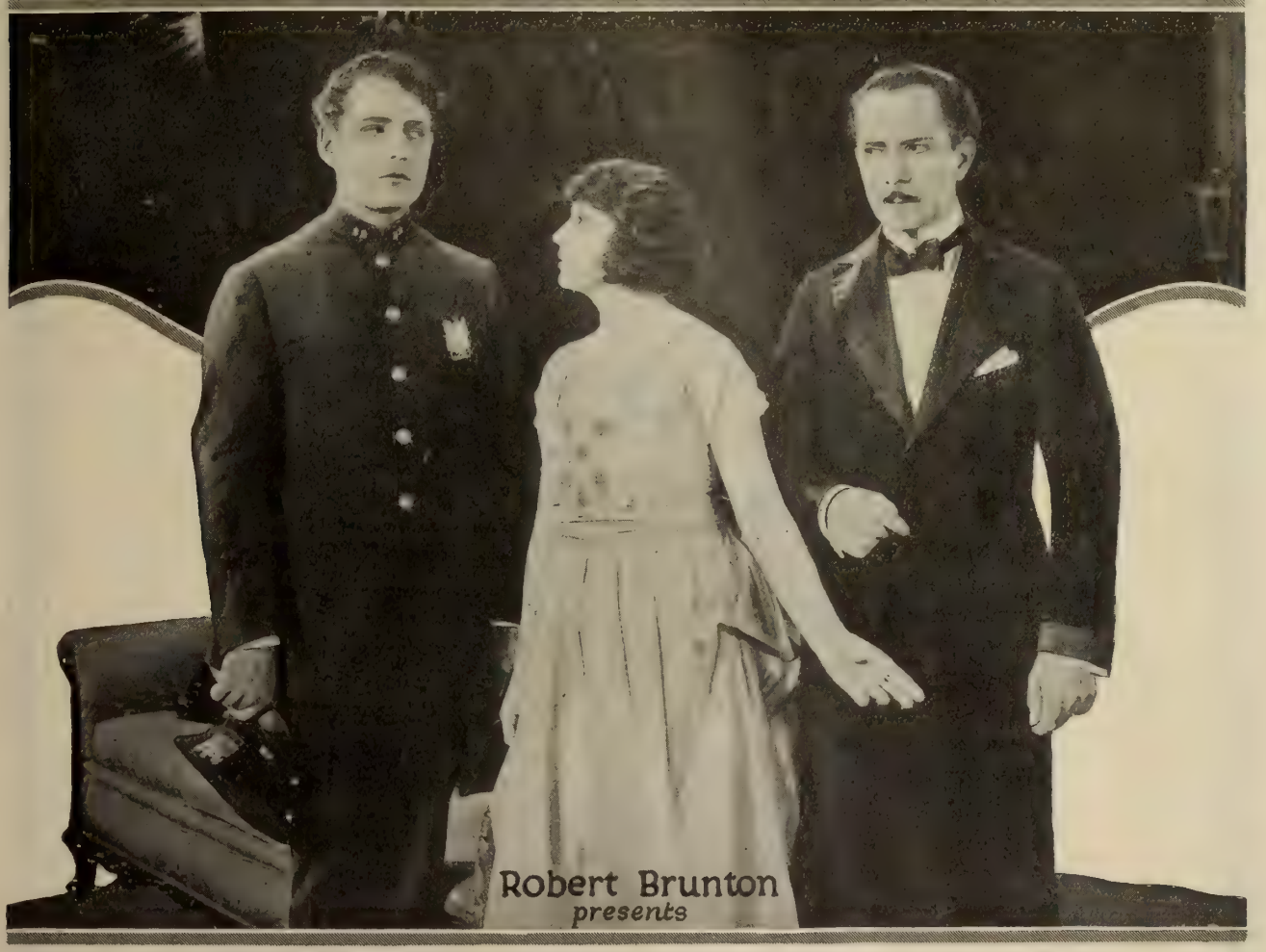
"The Capitol" is bigger yet and of the same honest melodramatic make.

It is the biggest and best made of the Leah Baird - Augustus Thomas dramas. It has finer production qualities and a story tenser, tighter and universal in its appeal to all the elements that pay past the front doors of motion picture theatres.

Prints of "The Capitol" are now being shipped to all offices for your inspection.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

He had the luck of the Irish



J. Warren KERRIGAN

and his own company in

The Lord Loves the Irish

By MONTE M. KATTERJOHN

Directed by ERNEST C. WARDE

The rogue in his eye made quick work for Cupid. The might in his arms took him from a Glengarry farm to the top in hard-fighting New York.

The story with the wonderful title and the romance of the shamrocks; with an Irish-named star and a Scotch-Irish producer. Everybody put their hearts in the making of this story.

What the popular exhibitor demand will be for this production is evidenced by two score of big first run bookings for pre-release before a print had been shipped.

Here is a tempestuous, brilliant romantic melodrama—what one onlooker calls "a devil-may-care drama from bare feet to soup and fish" in five wonderful, rollicking reels of excitement.

LUCK / FOR THE BOX / OFFICE.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

EXHIBITORS
STOP BEING THE GOAT!

Manufacturers of industrial pictures and advertising inserts have been delivering your screen so long to National Advertisers that almost all of them are bold enough to come out in print and guarantee to show advertising films and advertising inserts on **your** screen—and don't forget they collect a huge sum each year because **you** permit it.

IT'S TIME YOU WOKE UP

to the fact that your screen is a more valuable circulation asset to the National Advertiser than the newspaper and that the national advertiser has been paying real money for the advertising film you have been running.

This committee has worked out a practical plan whereby the exhibitor will receive direct benefits from the projection of advertising films and inserts on the screen.

This committee is not controlled by any motion picture manufacturing or film distributing organization. It will be operated for the entire benefit of the motion picture theatre owners of America.

Don't sign **any** contracts that will permit any advertising films or inserts on **your** screen until you have communicated with this committee.

Sydney S. Cohen, Pres., Motion Picture Exhibitors League, New York State
H. H. Lustig, Pres., Cleveland Exhibitors Association
King Perry, Sec'y., Michigan Exhibitors Association
Samuel I. Berman, Executive Sec'y., Motion Picture Exhibitors League, N. Y. State
Fred J. Herrington, Sec'y., Pennsylvania Exhibitors Association
W. J. Slimm, Executive Board Member, Cleveland Exhibitors Association
Chas. L. O'Reilly, Motion Picture Exhibitors League, New York State
Sam Bullock, Executive Sec'y., Cleveland Exhibitors Association
Peter Jeup, Executive Board Member, Michigan Exhibitors Association
Irving Salyerds, Pres., Rochester Exhibitors Association
W. H. Linton, Treas., New York State League

Committee on Organization for the Protection of the Screen

Sydney S. Cohen, Temporary Chairman — Sam Bullock, Temporary Secretary

Temporary Headquarters of the Committee
Room 708, Times Building, New York City

I'D RATHER OWN A TENT SHOW—AND BE FREE

THAN HAVE THE MOST BEAUTIFUL PICTURE THEATRE IN THE COUNTRY AND NOT BE ABLE TO RUN IT MY WAY

If I lived in a town that had the most beautiful picture theatre that you can imagine, and I knew that the owner of that theatre was so tied up that he couldn't buy and run the best films made——

I'd get a big tent, if I couldn't get anything else,

And I'd book those big films Mr. Theatreman couldn't run, and I'd play to capacity while he played to empty seats.

If you let any Distributor-Interests frighten you into long-term contracts or scare you into selling out the controlling power of your house, look out for the tent-show man!

Remember, people want to see the best pictures that are made, and they will see them, whether in a picture palace, a tent or a barn. But you can't keep quality films away from them.

And remember, no one company has a monopoly on quality production, and the increasing number of independent producers of the best type is a guarantee that no one will ever have such a monopoly.

Distributor-Interests that want you to sign your life away are trying to tie up the film market. They can't do it, because this company, and every other independent producer is going to keep the market open. We are not afraid of the open market, because we have good pictures to sell. And if you want to stay in business you have got to show good pictures, and you won't be able to show them if you sign long-term contracts or sell the control of your house.

For this reason United Artists Corporation is selling by the single picture only, and is dealing with individual theatres. I go on record now with the promise that any time an attempt is made to force this company to book through any channel that seeks to tie up conditions anywhere, we'll book our pictures with the independents that stand for an open market, or we'll show our pictures in a school-house, a church or a tent, if need be.

Any attempt to tie up the market, in any way, by any one, is not for your benefit, nor for the benefit of the industry. Such a monopoly seeks its own selfish ends, and will ruin the entire motion picture business.

Keep yourself free, don't sign long-term contracts, don't sell out, and you'll have the pick of the best pictures in the field. The other course is business suicide, and if you're in this business to make money, keep away from anything that doesn't guarantee you your full control of the pictures that are to go onto your screen.

Hiram Abrams.

United Artists Corporation

DOUGLAS FAIRBANKS

new picture to be released December 29th

"WHEN THE CLOUDS ROLL BY"

is a distinct novelty. You think you know Fairbanks, and what he can do for your theatre; "WHEN THE CLOUDS ROLL BY" is the biggest Fairbanks surprise that you've so far been able to offer your patrons.

More fun than he's ever been able to put into a picture, more thrills, more stunts, a story that gives him a one hundred per cent opportunity to work for your box-office. And you know what that means.

For example, the scene shown above required the flooding of an entire village, but Douglas Fairbanks did it without regard to cost—to give you the most crowd-compelling picture of his career.

Producing independently and releasing direct to the theatres of the country, he is at last in a position to make the kind of pictures you want him in.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN ·
DOUGLAS FAIRBANKS · D.W. GRIFFITH ·

Mail this coupon for full information on this big Fairbanks picture

On the opposite page you will find a list of United Artists Corporation Branch Offices. Fill in your name and address on the coupon on this page, and mail it to your nearest Branch Office. Full information will at once be sent you regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY."

Fill in your name and address. Cut out this coupon and mail today

UNITED ARTISTS CORPORATION,
Gentlemen—Please send me by return mail full information regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY."

Theatre Name .....

Manager .....

Street .....

City .....

State .....

W-3C

Lillian Gish as "The Girl"

Richard Barthelmess as "The Chinaman"

Donald Crisp as "'Battling' Burrows"

Three Never-to-be-forgotten Portrayals

As the months go by and the millions see

D.W. GRIFFITH'S "BROKEN BLOSSOMS"

more and more will it be demonstrated that this master-artist of films has created the one great enduring screen classic.

And as people discuss "BROKEN BLOSSOMS" and call to mind its exquisite, haunting charm, "The Girl," and "The Chinaman" and "'Battling' Burrows" will live again in their minds. These three character portrayals reach a height of dramatic art, never surpassed on the stage or screen.

People are talking of "BROKEN BLOSSOMS" the country over, and they will continue to talk of it. When they do, is your theatre recalled as the house that made possible its presentation?

If you are building for the future, if you are trying to establish a personality for your house, you cannot afford to miss the help that "BROKEN BLOSSOMS" will give you. Just as surely as your patrons will remember "BROKEN BLOSSOMS," just so surely will they think back with gratitude to the theatre that brought this masterpiece to them.

If you haven't already booked "BROKEN BLOSSOMS" cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on D. W. GRIFFITH'S greatest creation.

LIST OF BRANCH OFFICES

Atlanta, Ga.	111 Walton Street	Los Angeles, Cal	643 South Olive Street
Boston, Mass.	41-43 Winchester Street	Minneapolis, Minn.	402 Film Exchange Bldg.
Chicago, Ill.	17 North Wabash Ave.	New York, N. Y.	729 Seventh Avenue
Cleveland, Ohio	2143 Prospect Avenue	Philadelphia, Pa.	1319 Vine Street
Dallas, Texas	1930 Main Street	Pittsburgh, Pa.	414 Ferry Street
Denver, Colo	617 19th Street	San Francisco, Cal.	100 Golden Gate Avenue
Detroit, Mich.	605 Joseph Mack Bldg.	Seattle, Wash.	1200 Fourth Avenue
Kansas City, Mo.	922 Oak Street	Toronto, Canada	123 Bay Street
Washington, D. C.	801 Mather Building		

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH ·

Cut out this coupon, fill in your name and address and mail today

UNITED ARTISTS CORPORATION,
Gentlemen: Please send by return mail full information regarding the rental of D. W. GRIFFITH'S "BROKEN BLOSSOMS."

Theatre Name .....
Manager .....
Street .....
City ..... State .....

W-38

A Big Organization for Big Pictures!

THE MUNDUS FILM CO., of Paris, the Managing Director of which

MADAME SCHUEPBACH

is now in New York, is not only one of the largest distributors of motion pictures for Continental Europe, but is generally recognized as foremost in the quality of the productions which it handles.

With a highly organized distributing system, covering every important centre in Europe, this company assures the producer both the widest possible representation and the best possible company for his product.

While in this country, Madame Schuepbach will be glad to confer with manufacturers whose productions are of a calibre to gain the fullest advantages from a service of this character.

Productions Controlled By
THE MUNDUS FILM CO.

Million Dollar Chaplins
Mary Pickford (First National)
D. W. Griffith " "
Norma Talmadge " "
Constance Talmadge " "
Katherine McDonald " "
Charles Ray " "
Nazimova (Screen Classics)
Great Authors
Artco Productions
Louise Joseph Vance Productions
Jack London Productions
Metro Productions

MUNDUS FILM CO.

12 CHAUSSEE D'AUTIN, PARIS

Sidney Garrett—General Representative in America
729 SEVENTH AVE. NEW YORK

CHARLES RYAN
"The
CONFESSION"
By HAL REID

George H. Davis
Presents — "THE
CONFESSION"
By HAL REID
A story that
will live forever
ALL STAR CAST
including
HENRY B. WALTHAL
Produced by
NATIONAL FILM CORP.
OF AMERICA
HARRY M. RUBEY — Pres.
JOE BRANDT — Gen'l Repr.
1600 BROADWAY N.Y.C.

REPUBLIC RP PICTURES

THE SYMBOL OF SUCCESS!

PERFORMANCE counts in every phase of Big Business!

Behind the new symbol—REPUBLIC PICTURES—lies the performance and progress that has stood the test of time and comparison.

A symbol of broadened leadership and perfect organization in which you get the dollars-and-cents profits that *must* come from proved box-office attractions and "live-wire" exploitation.

As SELECT has merited your confidence and esteem,so will Republic.

New in name—but old in the experience and understanding of the needs of those who have gained by mutual trust.

Lewis J. Selznick

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

REPUBLIC RP PICTURES

Edward Godal
presents
MARIE DORO
in
"TWELVE-TEN"
Produced for B. & C. Films
by
HERBERT BRENON

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

REPUBLIC RP PICTURES

L. LAWRENCE WEBER
PHOTO DRAMAS, INC.
present

"THE BLUE PEARL"

with a DeLuxe cast headed by
EDITH HALLOR FAIR BINNEY
FLORENCE BILLINGS
adapted from the
SHUBERT PRODUCTION
by
ANNA CRAWFORD FLEXNER
directed by
GEORGE IRVING

FOREIGN RIGHTS
CONTROLLED BY
APOLLO TRADING CORP.
NEW YORK CITY

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

REPUBLIC RP PICTURES

"The AMAZING WOMAN"

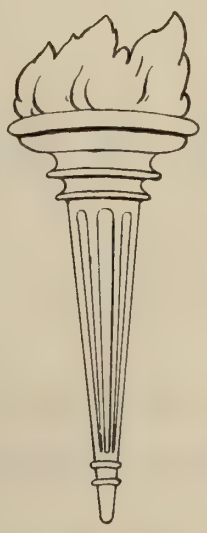
a LLOYD CARLETON production with RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

REPUBLIC RP PICTURES



PRIZMA

master pictures

IN NATURE'S COLORS

are released by

REPUBLIC DISTRIBUTING CORPORATION

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

REPUBLIC RP PICTURES

KINOGRAMS

The Visual News of
All the World

will be released through the
REPUBLIC DISTRIBUTING CORPORATION

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

To the Motion Picture Producers
of the World

Mr. Ricord Gradwell, formerly President
of the World Film Corporation
announces the formation
of

THE PRODUCERS SECURITY CORPORATION

(an Organization of Service)

OBJECTIVE

The object of this new Corporation is to adequately safeguard and protect the interests of the Motion Picture Producer by rendering him Guaranteed Service.

STAFF

President and General Manager
RICORD GRADWELL

Advertising Director
CAMPBELL MacCULLOCH

Secretary
F. J. HAWKINS

General Counsel
NATHAN VIDAVER

SERVICE

SALES — PUBLICITY — DISTRIBUTION
AUDITING — ADVERTISING — LEGAL SERVICE

No more important step than this determination to place upon a solid commercial basis the relationship of producer and distributor has been taken in the history of the film industry.

A booklet outlining the plan upon which this corporation operates will be sent on application, and will fully explain the system of guaranteed audited profits.

THE PRODUCERS SECURITY CORPORATION
General Offices at
516 Fifth Avenue, New York City

Pioneer presents

GRACE DAVISON

The Loveliest Woman on the Screen

and

CONWAY TEARLE

in

"Atonement"

A story of a woman who forgave, but could not forget. The tale of a man who was tempted—who thought that he had reached the depths of despair—but found that a second chance had been given him and devoted his life to the righting of the wrong he had never committed.

SOME TERRITORIES STILL OPEN ON

"THE BOOMERANG" with HENRY B. WALTHALL
"THE LONG ARM OF MANNISTER" with H. B. WALTHALL
"THE SINS OF THE CHILDREN" with STUART HOLMES & MARC ON
"VIRTUOUS SINNERS" with WANDA HAWLEY
"THE GIRL FROM NOWHERE" with CLEO MADISON AND WILFRED LUCAS
"THE HIDDEN CODE" with GRACE DAVISON
"SUSPICION" with GRACE DAVISON
"THE STILL ALARM"—"WIVES OF MEN" with FLORENCE REED
"THE FACTS AND FOLLIES" Series
One a Week—Fifty-two a Year

OTHERS IN PREPARATION

PIONEER FILM CORP.

130 W. 46th STREET NEW YORK CITY

ALWAYS IN THE MARKET TO PURCHASE THE BEST INDEPENDENT PRODUCTIONS

A BLACKTON PRODUCTION

A "look-up" drama with a story telling how the sunshine of a new day broke in upon two darkened lives–

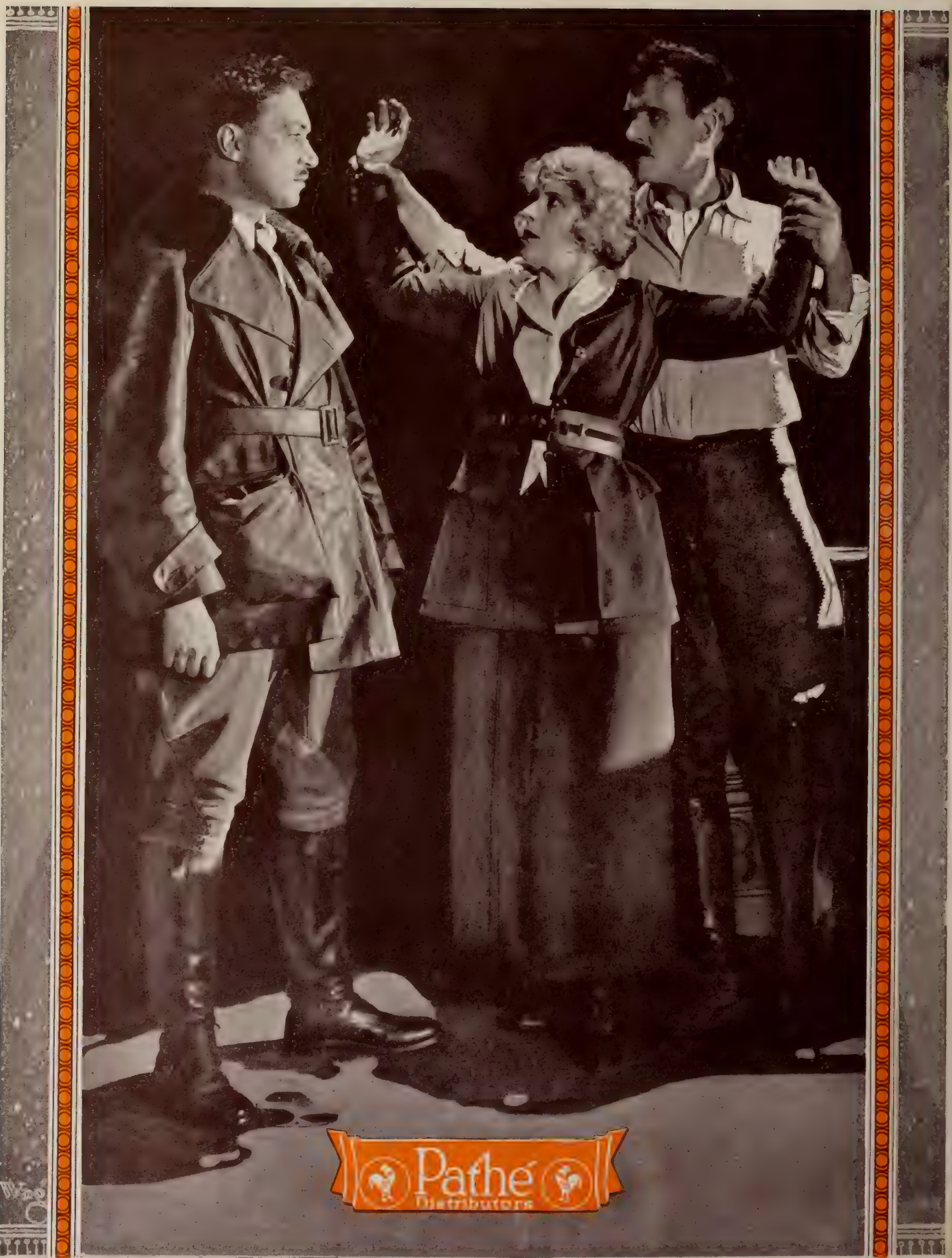
DAWN

with Sylvia Breamer and Robert Gordon

Directed by J. Stuart Blackton

From the successful novel by Eleanor H. Porter

Pathé Distributors


Pathé
Distributors

PEARL WHITE *in* The BLACK SECRET

A Pathé serial adapted from Robert W. Chambers' famous novel "In Secret"

It is estimated that at least twenty million persons have seen each episode of each Pathé serial starring Pearl White.

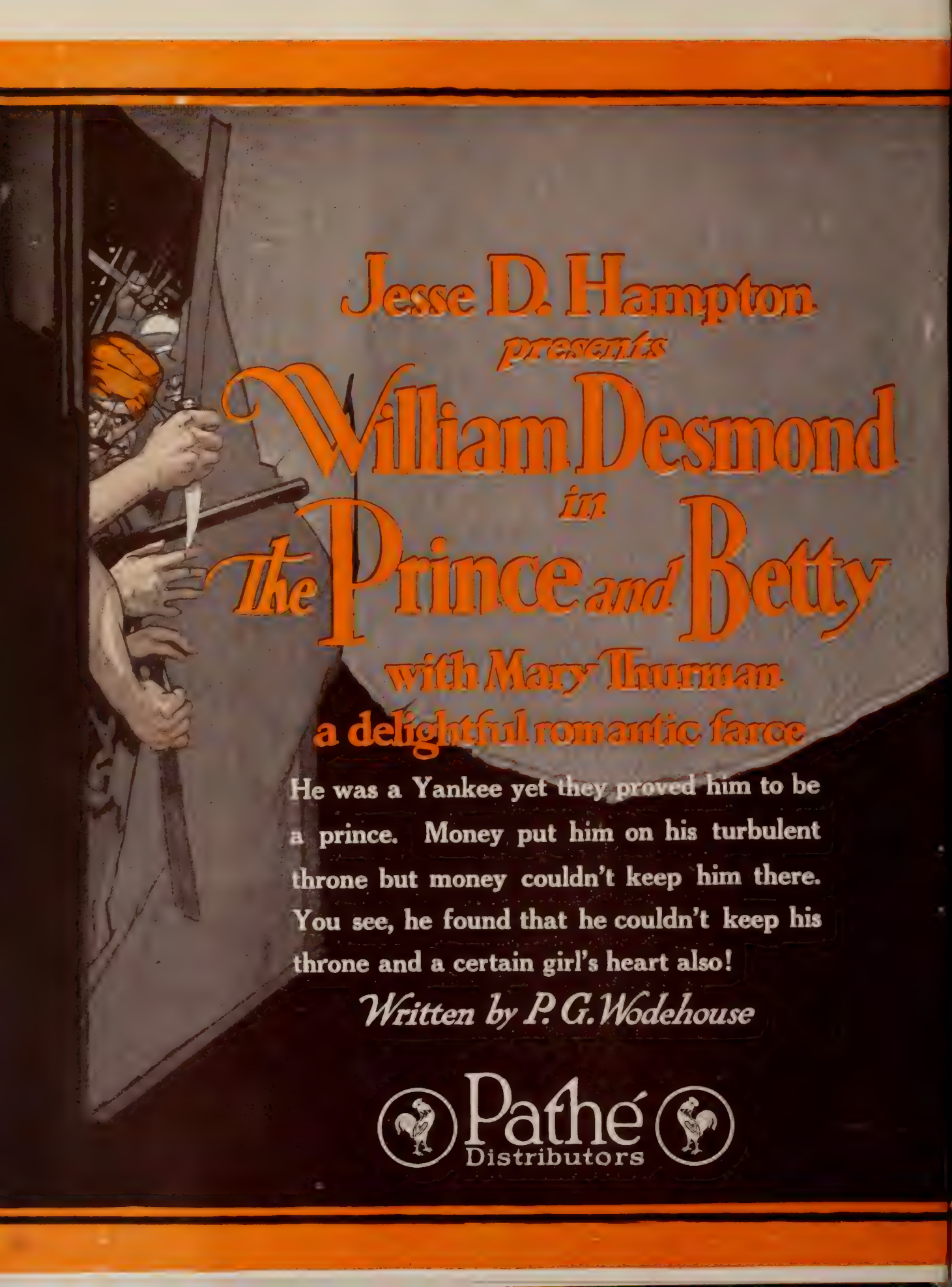
That means that exhibitors showing them have made barrels of money with them.

How much of it has gone to you? Have you been missing the certain profits that these serials bring? If you have, don't you think it's a good time now to book the best one of them all?

Produced and directed by George B. Seitz

Scenarios by Bertram Millhauser

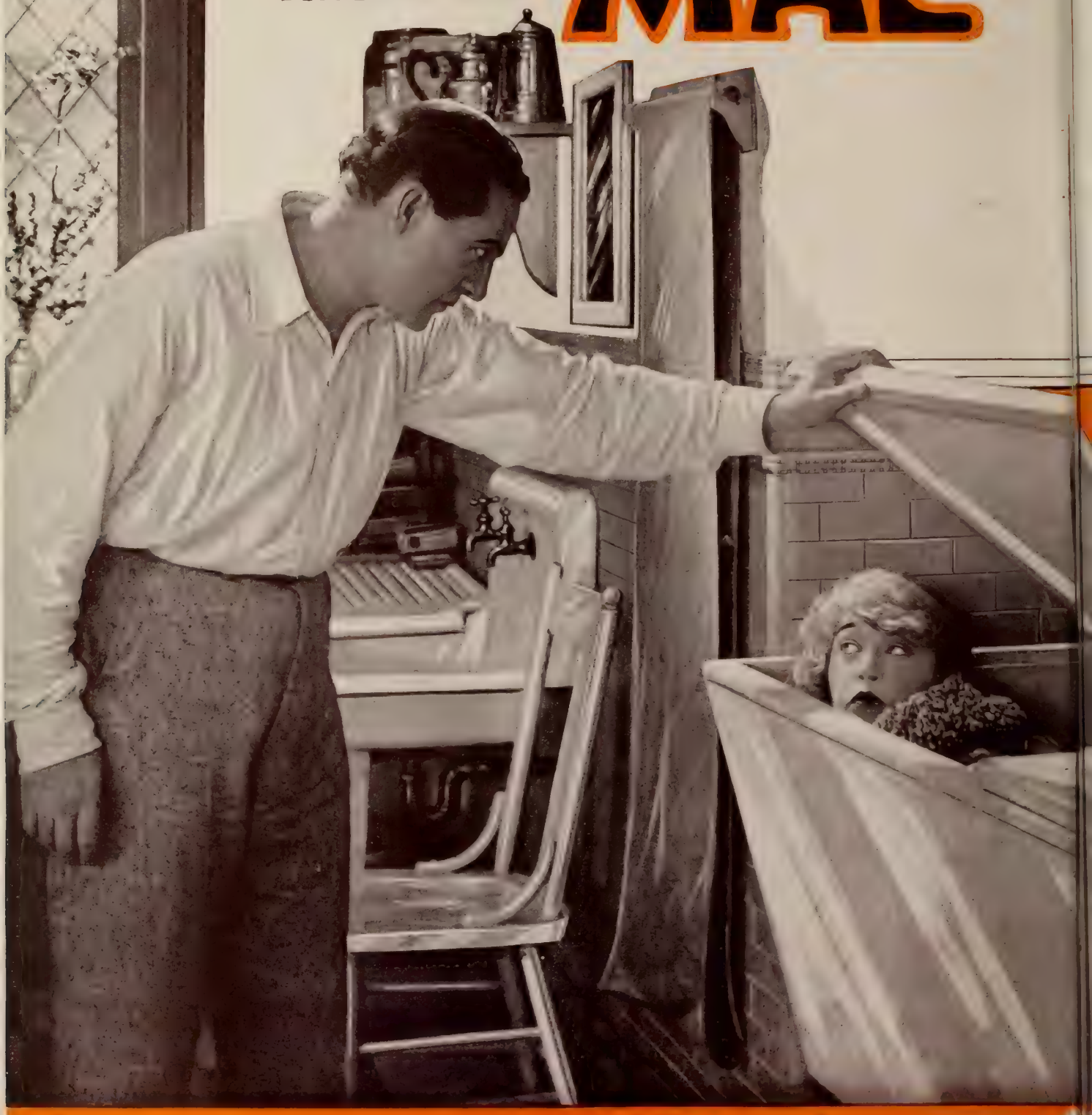
Pathé Distributor


Jesse D. Hampton
presents
William Desmond
in
The Prince and Betty
with Mary Thurman
a delightful romantic farce
He was a Yankee yet they proved him to be a prince. Money put him on his turbulent throne but money couldn't keep him there. You see, he found that he couldn't keep his throne and a certain girl's heart also!
Written by P. G. Wodehouse
Pathé
Distributors

Pathé
Distributors

A LEONCE PERRET PRODUCTION

MAE



Pathé Distributors

MURRAY in THE ABC OF LOVE

Produced by ACME PICTURES Inc.

Directed by LEONCE PERRET

Slave to the pots and pans of the kitchen of a country inn she escaped to a life of wealth and ease. Love made it possible. But did her lowly origin make it impossible for her to keep that love, once she gained it?

Pathé Distributors

ROLIN COMEDIES

People laugh reminiscently when they hear those words. Four years of remarkable one reel comedies bearing the name have taught everyone their amusement value; have taught the hard-to-laugh how-to-laugh. Now presenting "that funny little fellow with the big moustache"

SNUB POLLARD

In one reel comedies of 100% laugh power

One a Week

Produced by Hal E. Roach

Pathé Distributors

TRIANGLE----

Creator of Great Pictures and Great Stars

GRIFFITH, Thomas H. Ince, Mack Sennett and others at the very top of their profession were gathered together in one organization.

They made pictures, great pictures, with stars whose successes have made film history — Dorothy Dalton, Hart, Fairbanks, Gish sisters, and others. Truly, Triangle made not merely great pictures but great stars.

These really remarkable pictures, of a quality in advance of their time, have been re-created and brought from the past of which they were the marvel into the present, which they adorn.

Triangle invites the critical inspection of these pictures by those exhibitors who desire the best and only the best.

KEYSTONE TRIANGLE EXCHANGES

48 Melrose Avenue,	Boston, Mass.	1227 Vine Stree..	Philadelphia, Pa.
86 Exchange Place,	Buffalo, N. Y.	414 Penn Ave.	Pittsburgh, Pa.
5 So. Wabash Ave.	Chicago, Ill.	86 Golden Gate Ave.	San Francisco, Calif.
215 E. 5th Street,	Cincinnati, Ohio	2010 3rd Avenue,	Seattle, Wash.
506 Sloan Bldg.	Cleveland, Ohio	55 E. Elizabeth St.	Detroit, Mich.
1435 Champa St.	Denver, Colo.	58 Exchange Place,	Salt Lake City, Utah
643 So. Olive St.	Los Angeles, Calif.	708 13th St. N.W.	Washington, D. C.
16 N. 4th Street,	Minneapolis, Minn.	130 Meadow St.	New Haven, Conn.
1457 Broadway,	New York City	172 Toy Bldg.	Milwaukee, Wis.

DOROTHY DALTON

IN

The FLAME OF THE YUKON

A THOMAS H. INCE PRODUCTION

Directed by CHARLES MILLER

Released November 23d

Great heart confined by the tawdry splendor of a dance-hall girl's dress.

Love, fierce passions, thrills, all drama of the purest sort.

Dorothy Dalton in a marvelous role in a marvelous picture—her best.

KEYSTONE TRIANGLE EXCHANGES

DOROTHY GISH

With OWEN MOORE

IN

BETTY OF GREYSTONE

Produced under the Supervision of

D. W. GRIFFITH

Released December 14th

A sweet and wholesome story finely interpreted by the only Griffith.

A re-created Triangle play, supervised by the master director of all time.

That is your guarantee. You know it is good.

KEYSTONE TRIANGLE EXCHANGES

MACK SENNETT
KEYSTONE COMEDIES

WHAT names with which to conjure! What fond recollections they bring. Keystone comedies have made the whole world laugh.

There never was a time when the world was hungering — yes, starving — for laughs, as it is today.

These comedies, re-created for the present day, have never been excelled.

All of the old favorites — Mabel Normand, Mack Swain, Mack Sennett, Chester Conklin, "Fatty" Arbuckle, Ford Sterling — appear in these modernized comedies.

One two-reel comedy every other week, beginning November 23 with "Other Men's Wives," featuring Chester Conklin and Mack Swain.

One one-reel comedy every other week, beginning November 30, with "Thirsty the Magician," with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle.

These comedies will stand the acid test in ANY house!

KEYSTONE TRIANGLE EXCHANGES

Here He Comes And Going Some!

The one and only

presents

his fourth and newest million dollar comedy for First National

"A Day's Pleasure"

It has all the fun and sparkle of "A Dog's Life" and "Shoulder Arms"

A LATE DECEMBER RELEASE

A Chuckle in Every Foot!

A First National FIRST NATIONAL EXHIBITORS CIRCUIT **Attraction**

Did You Ever Think Of Fashionable Society Like This?

Fashionable society is to man a relaxation, to woman a profession in which success means position, marriage, her heart's desire.

To its glittering circle men bring wealth; women beauty, for the great exchange.

Ah, the heartaches and the hidden tears that sear the soul behind the smiling face in fashion's cold exchange—The Beauty Market.

Katherine MacDonald

The American Beauty

presents the woman's side of a present day but age old question in

"The Beauty Market"

A Drama of Society For People Who Think

From the story "The Bleeders," by Margery Land May
Produced by the Katherine MacDonald Pictures Corporation
Directed by Colin Campbell
By arrangement with Attractions Distributing Corporation, B. P. Fineman, President

A First National FIRST NATIONAL EXHIBITORS CIRCUIT **Attraction**

It's a Woman's Picture!

and also one that every man will want to see

The First Payment

(Cut No. 6 in Press sheet)

Like Eve of old, she reached for the glittering prize offered by the tempter, the gray haired suitor, and knew that her charm had brought her a high prize in the Beauty Market—yet she wondered what the man she really loved would think.

The unprecedented success of "The Thunderbolt" will be more than duplicated by Katherine MacDonald's Second Picture for First National, "The Beauty Market"

Frank Ferrandini
Richmond, Va

FRED DAHNKEN
San Francisco

A.J. JONES
Chicago

H. SCHWABE
Philadelphia

T.L. TALLY
Los Angeles

ROBT. LIEBER
Indianapolis

JACOB FABIAN
Newark, N.J.

R.A. ROWLAND
Pittsburg

N.H. GORDON
Boston

P.J. SCHAEFER
Chicago

TOM MOORE
Washington D.C.

MILLARD JOHNSON
Australia

Our Next Seven

Not hand picked, but presented in the order of delivery by our independent producers.

Anita Stewart, "In Old Kentucky"
Charles Chaplin, "A Day's Pleasure"
Katherine MacDonald, "The Beauty Market"
D. W. Griffith's, "The Greatest Question"
Norma Talmadge, "A Daughter of Two Worlds"
Marshall Neilan's, "The River's End"
by James Oliver Curwood

Constance Talmadge, in her third production

and you can book one, two—all or a few—on an individual basis.

We promised to encourage the production of **money-makers,** "bigger and better" pictures.

Did you ever know of such attractions being offered on a program?

THOS. SAXL
Milwaukee

DAVID P. HOWELLS
Foreign Rights

WM. SIEVERS
St. Louis

COL. FRED LEVY
Louisville

W.P. DEWEES
Vancouver, B.C.

LOUIS B. MAYER
Boston

E. M. MANDELBAUM
Cleveland.

J. H. KUNSKY
Detroit.

H. T. NOLAN
Denver.

W. H. SWANSON
Salt Lake.

F. H. HULSEY
Dallas

J. D. CLARK
Pittsburg.

The Next Seven—

and the next, and next seven for that matter—

Don't you think they are pretty Fair evidence that the Circuit is making good its promises?

Never in the history of the industry has any one organization offered such a succession of **money-makers.**

A broad assertion—**but you know it is true!**

The Exhibitors Defense Committee advises you—

Don't be bluffed into selling your theatre.

We will make it worth twice what it is today.

Don't sign long term contracts for film service.

WAIT **until our plans are announced.**

A. H. BLANK
Des Moines.

J. D. WILLIAMS
New York.

MAX SPIEGEL
New York.

NATHAN ASCHER
Chicago.

ADOLPH LINICK
Chicago

E. B. JOHNSON
San Francisco

F. V. FISHER
Seattle.

R. D. CRAVER
Charlotte NC

E. T. Church
New Jersey

MOE MARK
New York

E. V. RICHARDS, Jr.
New Orleans

HENRY PROUSE
Ottowa

Frank Ferrandini
Richmond, Va

FRED DAHNKEN
San Francisco

A. J. JONES
Chicago

H. SCHWALBE
Philadelphia

T. L. TALLY
Los Angeles

ROBT. LIEBER
Indianapolis

JACOB FABIAN
Newark, N.J.

R. A. ROWLAND
Pittsburg

N. H. GORDON
Boston

P. J. SCHAEFER
Chicago

TOM MOORE
Washington D.C.

MILLARD JOHNSON
Australia

We Know

–What Charles Ray's plans will mean to the Circuit.

–Marshall Neilan's ambitions to outdo his previous efforts.

–the purpose of Joseph M. Schenck for bigger caliber pictures for Norma and Constance Talmadge.

–the plans of Louis B. Mayer for Anita Stewart and Mildred Harris Chaplin, and they are ultra ambitious.

–the money that Mr. Rork and Mr. Fineman propose to spend for stories and on productions, for Katherine MacDonald.

–the success of "Back To God's Country" gives us great faith in the plans of Messrs. Curwood, Carver and Shipman on James Oliver Curwood productions.

–that King Vidor has the ability to give us productions second to none.

–Henry Lehrman's first comedy for us promises a great future for him.

THOS. SAXE
Milwaukee

DAVID P. HOWELLS
Foreign Rights

WM. SIEVERS
St. Louis

COL. FRED LEVY
Louisville

W. P. DEWEES
Vancouver, B.C.

LOUIS B. MAYER
Boston

E. M. MANDELBAUM
Cleveland.

J. H. KUNSKY
Detroit.

H. T. NOLAN
Denver.

W. H. SWANSON
Salt Lake.

F. H. HULSEY
Dallas

J. D. CLARK
Pittsburg

New affiliations with stars and directors now being formed.

Make it safe for us to honestly and conscientiously promise a greater array of real special feature attractions for the future than we have had in the past--***and this statement is made with several of this season's biggest successes in mind.***

The Circuit is but two years old. An organization that has grown so rapidly must necessarily have made a few mistakes. We have profited by them and the experience so gained will enable us to avoid similar errors.

It is the combined sentiment of the Exhibitor-members of First National that in the future those theatres that play First National Attractions will add to their prestige with the public.

Wait—

Don't Sell Your Theatre.

A. H. BLANK
Des Moines.

J. D. WILLIAMS
New York

MAX SPIEGEL
New York

NATHAN ASCHER
Chicago.

ADOLPH LINICK
Chicago

E. D. JOHNSON
San Francisco

F. V. FISHER
Seattle.

A. D. CRAVER
Charlotte, N.C.

E. I. Church
New Jersey

MOE MARK
New York

RICHARDS, Jr.
New Orleans

HENRY ARQUISE
Ottowa

It's a Baby!
It's a HOWL of Delight!

HENRY LEHRMAN

presents

his new and first personally directed comedy for First National

"A Twilight Baby"

A three reeler

The hand that rocked "A Twilight Baby" will rock your theatre with shouts of laughter

Be Ready For Full Grown Box Office Receipts!

A First National

Attraction

PRINCE LAUGHS AT FILM FUN.

The Prince of Wales had his first opportunity yesterday since he came to New York to be "a regular boy," and he took full advantage of it. He went to the movies as guest of William Fox at the Academy of Music in Fourteenth

The New York Times in telling of the visit of H·R·H· The Prince of Wales to the William Fox Academy of Music gave the facts concerning his appreciation of Mutt and Jeff, Fox Sunshine Comedies and Fox News.

The show started with an exhibition of Mutt and Jeff in some amusing antics. The crowd watched intently to see if he was going to like it. He did. And every time he broke into a laugh the whole place laughed good-naturedly with him.

The second picture concerned itself with some fantastic adventures of a not very successful troupe of dog catchers. Edward Albert followed their mishaps with a broad grin, and when a bumptious goat came into the reel to enliven the proceedings, he laughed so heartily he imperilled his balance on the little chair.

The entertainment concluded with movies of the Prince's arrival the day before. They afforded him an opportunity to view his entry from an opposite point of view to that of Tuesday—the picture had an unwonted touch of realism for every time the screen showed a cheering throng those inside supplied an appropriate volume of welcoming demonstration.

The high, the middle and the low are always delighted with FOX ENTERTAINMENTS

ANITA

THE FILM OF
1,000 THRILLS

"IN OLD

The Good Luck Picture of 1920

ANITA STEWART
Productions Inc.

A
"FIRST NATIONAL"
ATTRACTION

PRODUCED BY
LOUIS B. MAYER

To State Rights Buyers:

HERE'S a series of short comedies that are different from anything else on the market.

—as new as the latest edition of your afternoon newspaper.

—as bright as the paint on a new limousine.

They're life, with the sparkle of life.

They're keen, with the zip of a well-told joke.

They're

LIFE GRAMS

And they're the best one-reel comedy bet on the market today.

Read what leading exhibitors say:

MILTON H. FELD, Manager, Newman Theatre, Kansas City:
"Very good, and a distinct novelty"

S. BARRET McCORMICK, Circle Theatre, Indianapolis:
"Has considerable novelty"

A. E. ABELSON, New Liberty Theatre, St. Paul, Minn.:
"A novelty."

Written by Neal R. O'Hara, the famous New York Evening World humorist.

Produced by LIFE-GRAMS, Inc.

Territorial Rights Now Selling

Wilk & Wilk, 825 Longacre Building, New York

MOTION PICTURE PRODUCING COMPANY of AMERICA

Incorporated 1919

398 Fifth Avenue **New York City**

Announces that it is producing a series of comedies at its studio, Dongan Hills, Staten Island, starring the well-known comedian

SAMMY BURNS

These comedies will be in two reels and will be released under the general title of

KING COLE COMEDIES

For Information Address
JOHNSON & HOPKINS CO.
398 Fifth Avenue
New York City

Finance *Capital*
Construction *Management*

William Russell

IN

"This Hero Stuff"

"A Sporting Chance"

"Some Liar"

"Brass Buttons"

"Where the West Begins"

"When a Man Rides Alone"

"All the World to Nothing"

"Hobbs In a Hurry"

MaryMiles Minter

IN

"Yvonne from Paris"

"The Amazing Impostor"

"A Bachelor's Wife"

"Wives and Other Wives"

"The Intrusion of Isabel"

"Rosemary Climbs the Heights"

"The Eyes of Julia Deep"

Margarita Fisher

IN

"The Tiger Lily"

"Trixie from Broadway"

"Charge It to Me"

"Put Up Your Hands"

"The Mantle of Charity"

"Molly of the Follies"

"Fair Enough"

"Money Isn't Everything"

Here are three series of productions—each one of which has proven its merit as a box-office attraction. Exhibitors the country over have found them worth-while features—pictures that satisfy audiences—photoplays that attract the fans. All of them are worth showing again, even if you have once presented them.

If you desire to present attractions that will "make good" with your audience every time—get in touch today with the American Film Company representative at your nearest Pathe Exchange. **Learn about our new special proposition!**

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, Pres.

AMERICAN FLYING A PICTURES

Distributed by
PATHE

Transatlantic Film Company of America Inc.

TELEGRAMS:
TRANSATLANTIC, NEW YORK

TELEPHONES:
BRYANT: 1574–1575–10462

Executive Offices:
729 Seventh Avenue,
New York

To STATE RIGHT BUYERS

The Transatlantic Spectacular Production

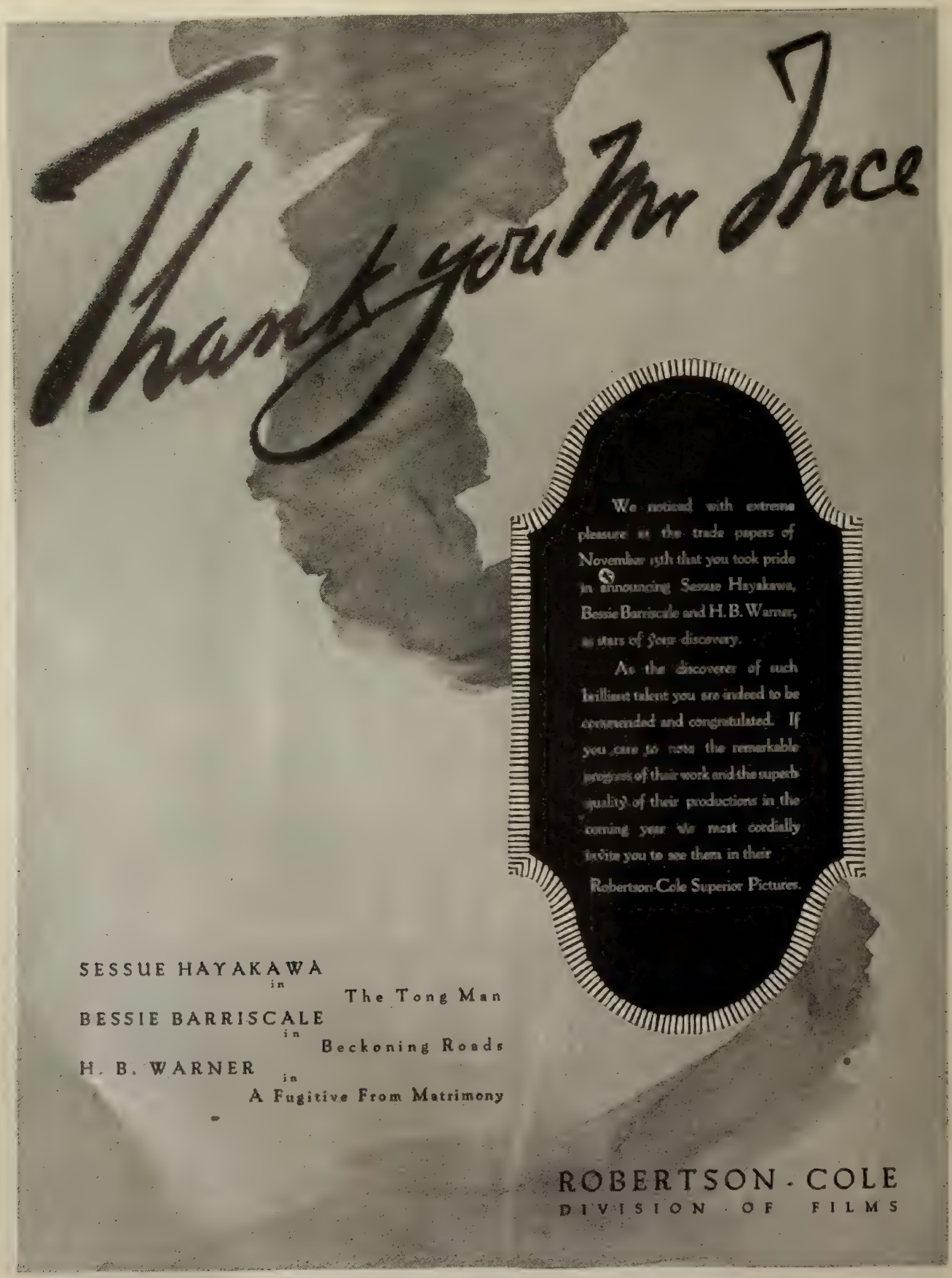
The Greater Glory

IS NOW
NEARING
COMPLETION

This is undoubtedly
THE greatest
Box-Office
Magnet
ever
offered

WATCH THE PUBLICITY

THE STAR CHARMING
WANTS TO KNOW
WHICH IS
"THE INFERIOR
SEX"
?


Thank you Mr Ince
We noticed with extreme pleasure in the trade papers of November 15th that you took pride in announcing Sessue Hayakawa, Bessie Barriscale and H. B. Warner, as stars of your discovery.
As the discoverer of such brilliant talent you are indeed to be commended and congratulated. If you care to note the remarkable progress of their work and the superb quality of their productions in the coming year we most cordially invite you to see them in their
Robertson-Cole Superior Pictures.
SESSUE HAYAKAWA in The Tong Man
BESSIE BARRISCALE in Beckoning Roads
H. B. WARNER in A Fugitive From Matrimony
ROBERTSON-COLE
DIVISION OF FILMS

GASNIER

Presents

Lew Cody

in

The Beloved Cheater

Robertson-Cole Special

The Lost Battalion
SMASHES ALL RECORDS

"I have played 'The Lost Battalion' this week in three towns and it beat the record of "MICKEY," "The MIRACLE MAN" and "YANKEE DOODLE *in* BERLIN." It gave excellent satisfaction and I look forward to this show, making more clean money than any two of my other big attractions. I expect to break all records in Rochester on a two weeks showing commencing Nov. 16th."

GARDINER SYNDICATE
P. R. Gardiner
BUFFALO, N.Y.

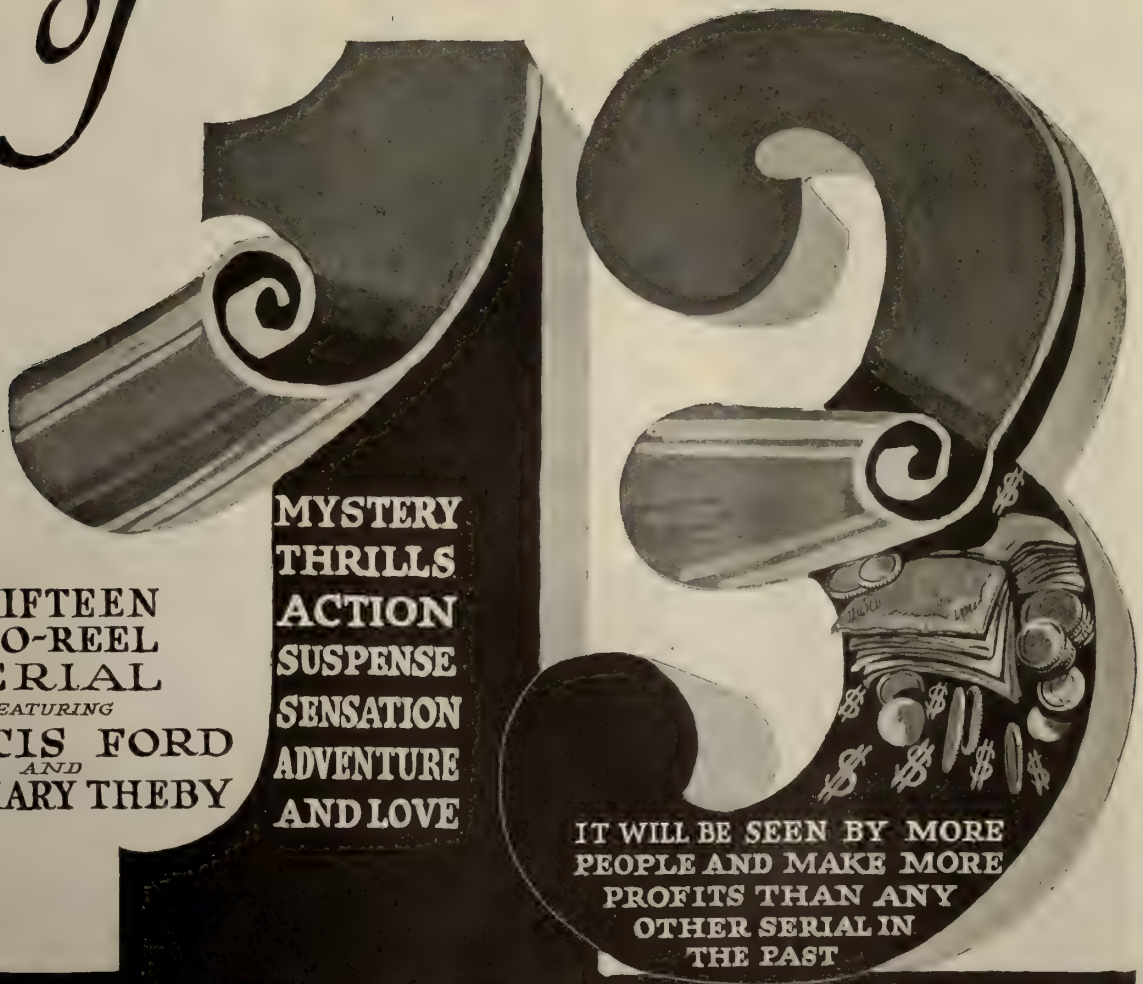
EDWARD A. MACMANUS' Great Production

FOR STATE RIGHTS
ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.
71 West 23rd St. New York

See what is in it!

The Mystery of 13



MYSTERY
THRILLS
ACTION
SUSPENSE
SENSATION
ADVENTURE
AND LOVE

A FIFTEEN
TWO-REEL
SERIAL
FEATURING
FRANCIS FORD
AND
ROSEMARY THEBY

IT WILL BE SEEN BY MORE PEOPLE AND MAKE MORE PROFITS THAN ANY OTHER SERIAL IN THE PAST

For Territorial Rights Address All Requests to

W. H. PRODUCTIONS CO.
71 West 23rd. St. New York.

STATE RIGHT BUYERS
A revival of
16 TWO-REEL JUNGLE AND COMEDY DRAMAS
Starring
KATHLYN WILLIAMS
Produced by WM. N. SELIG
A wonderful opportunity for the wide-awake Exchange
Address all communications to
EXCLUSIVE FEATURES, Inc.
126 West 46th St., N. Y. City

EXHIBITORS—BOOK NOW FROM FOLLOWING EXCHANGES:

MERIT FILM CO. 126 West 46th Street New York City	Greater New York and New York State
QUALITY FILM CORP. 414 Ferry Street Pittsburgh, Pa.	Western Pennsylvania and West Virginia
PALMORE & HOMAND 420 East Lexington Street Baltimore, Md.	Delaware, Maryland, District of Columbia and Virginia.
STRAND FEATURES 201 Film Exchange Building Detroit, Mich.	Michigan
SPECIAL FEATURES CO. 625 Market Street Knoxville, Tenn.	Florida, Alabama, Georgia, Tennessee, North and South Carolina

STATE RIGHT BUYERS

SECURE YOUR FRANCHISE NOW

THE STAR WHO HAS MADE GOOD

FRANKLYN FARNUM

IN TWELVE TWO REEL WESTERN DRAMAS FULL OF THRILLS, ROMANCE, COMEDY AND DARING

WILL BREAK ALL RECORDS IN PROFIT AND SATISFACTION

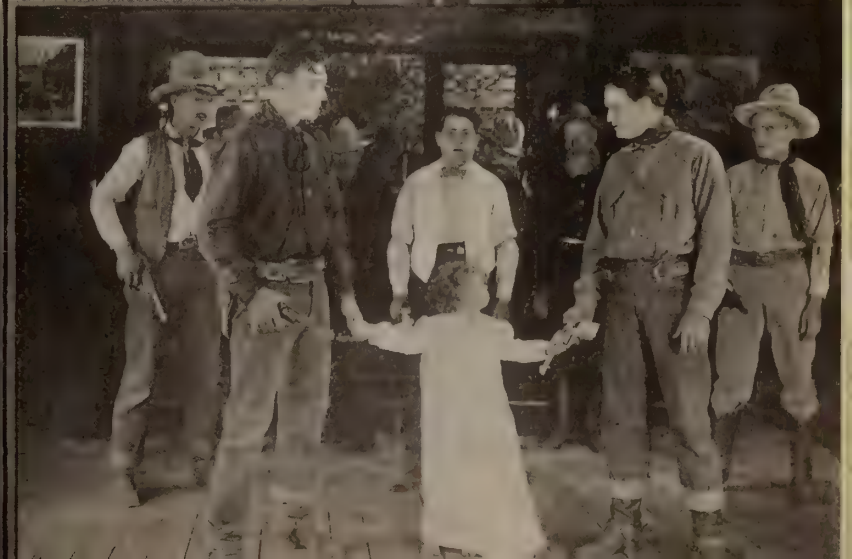
A SUPPORTING CAST OF ALL STAR CALIBRE

"BUCK" JONES
LOLA MAXAM
VESTER PEGG
MINNIE HA-HA
BUD OSBORNE
AND A HOST OF OTHER FAVORITES

DIRECTION OF
LEON DE LA MOTHE
TECHNICAL DIRECTOR
GEORGE PANKEY

IN THESE REAL WESTERN STORIES PRODUCED IN THE WEST THE INDEPENDENT EXCHANGEMAN IS OFFERED A WONDERFUL OPPORTUNITY TO SECURE 12 TWO REEL CLASSICS. THAT WILL PROVE TO BE THE GREATEST ASSET TO HIS EXCHANGE

A SURE BOX OFFICE ATTRACTION



ADDRESS ALL COMMUNICATIONS TO

CANYON PICTURES CORPORATION

126 W. 46TH ST.
NEW YORK CITY

MOVING PICTURE WORLD

Founded by J. P. CHALMERS, 1907

Features in This Issue

"They Can't Snipe Our Screens with Advertising

any more than they can snipe our theatre walls with posters." Exhibitors, nationally organized, demand share of screen advertising revenue. Page 641.

"Better Equipment"—

By E. T. Keyser. 25 pages of strong equipment and accessory reading and advertising. Featuring the International CinemaQuipment Center. Beginning page 698.

"Male and Female's" Rivoli-Packing Beauty

held up under the pen of Edward Weitzel. A special article. Page 681.

"Theatre Defense Campaign Will Include 5,000 Houses—

says First National, announcing extension of plans. Page 665.

BUYERS' INDEX—Page 722

"RED HOT"

Arthur Kane resigns Realart presidency "Zit" Leaves International. Mary Pickford wins suit. N. A. M. P. I., Famous Players, and World Film sued for millions.

INAUGURATING

"When the Industry Was in Its Infancy." A ten years ago feature possible only from such files as the World's.

This Issue Alone Worth Your Subscription

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, December 6, 1919

Printing Troubles at End

LAST week the Moving Picture World stated, in referring to the labor troubles in the printing trade in New York, that "The End Is in Sight." This issue of the World is verification of the truth contained in the prophecy. The "end" came suddenly. The executive council of the International Typographical Union reached New York November 21 and on the day following went into consultation with the local officials. The result of the conference was the issuance of a mandate that the "vacationing" members of "Big Six" should return to their employment at the increase of $6 a week offered prior to October 1 and that their officers should take up with the employing printers the questions in dispute and if unable to agree to proceed to arbitration.

The meeting of the typographical union November 23 by a decided majority accepted the decree of the executive council. The pressmen and feeders subsequently decided to return to the international organizations from which they had seceded.

The contest from the beginning has been around a clearly defined principle—the insistence by the employers and the publishers on the arbitration of disputed questions. Our readers will bear us out when we say that at no time was this journal thrown off the straight track by the squabbles of locals and internationals. The real battle was for arbitration, and arbitration there will be. Incidentally the typographers have led the other printing craftsmen back to the paths of conservatism. The interest in the outcome on the part of radicals everywhere was more than ordinary. It was keen. Their discomfiture will make for the improvement of relations between employer and employed.

To our friends who so stoutly have stood with us during the uncertainties of the past two months again we say: Our heartiest thanks.

Again the H. C. of F.

HIGH rentals like everything else are relative. Where one manager may spend a thousand dollars or more for a week's run another may make the limit of ten dollars a day all that his experience surrounds. A demonstration of the truth of this assertion is suggested by the action of a Middle Western exhibitor, one whose house we may assume is in the category of the humbler sum, who was induced to spend $50 for a feature, exhibited it and promptly locked the print in his safe, in the belief that he had "bought and paid for" the entire outfit. Very likely this showman will give the weight of his testimony to the claim that the High Cost of Film is steadily mounting.

Approaching a Large Subject

THE Cleveland-Pittsburgh plan, as the joint child of Sam Bullock and Fred Herrington is known, is growing fast. One of the outcroppings of this project is the formation of a national body that will take cognizance of everything for screen presentation that in any way approaches advertising matter. The significance of the movement is set forth in another column by Sydney Cohen, chairman of the temporary committee in charge of the preliminary work. It means that the exhibitors of more than a dozen states have indicated "their intention of withholding their screens from producing companies who for several months have been obtaining contracts for the projection of pictures which are nothing more or less than direct advertising for various national advertisers."

The subject of screen advertising is one of large importance to the exhibitor. Also it is a matter calling for the exercise of deep discretion. It will not be disputed that a patron spending money for entertainment is entitled to receive his money's worth. The real showman will make sure that his patron's enjoyment is not interfered with by the injection of matters extraneous, of incidents distracting and interfering.

The growth of advertising on the screen has been perceptible to any one who has followed picture entertainment. That such increase has been matter for regret goes without saying. We are speaking now, of course, particularly from the viewpoint of the patron. The present action of the exhibitors has been inevitable. That its result will be the gradual curbing and control of a practice that was growing out of reasonable bounds is probably true. In any event the movement of the new association of exhibitors is timely. Let us hope it will make for better entertainment and incidentally that it will be the means of creating a

treasury for needful and entirely legitimate exhibitor work.

A Condition, Not a Theory

FREQUENTLY we hear it said that the business of exhibiting pictures cannot be tied up by any man or group of men. There is one large manufacturer of motion pictures who declares that same thing has happened within the past few weeks in the United States; that it has happened and is happening today not in one city but in two of the larger communities of the West. The picture in question that has been barred from a showing is one of the best the manufacturer has made—and the man to whom we are referring has been many years in the business—in fact, he insists the picture is the best he ever did make. While this manufacturer does not believe the condition is one that can continue he intimates that it is one his company will meet if the issue is forced home—in other words, his organization will build or lease. "It rarely happens there is a monopoly on corner lots," he says.

All of which would seem to indicate that the gobbling up process may be carried to extremes. Too many first run houses will kill the goose that so often is associated with the golden egg. There is such a conceivable condition as crowding in more houses than the traffic will bear, in which circumstances all stand to lose and none to win.

When the Industry Was In Its Infancy

Glancing Through Moving Picture World Ten Years Ago

THE colored parson who declared "the world do move" said something that has been drawn upon full many a year for an expression of various premises. It will do no harm to use it again as an introduction to the evident truth that, in the motion picture industry, the movement is certain. Glancing through the Moving Picture World dated December 4, 1909, lends definite proof that the "move" has been vastly for the better.

The leading editorial was introduced thus: "This week at one of the principal moving picture theatres we saw a licensed film originally released a month ago, and that therefore had lived a third of its allotted span under the system adopted by the licensed manufacturers of calling in their release within three months of their production. . . . It was so good a picture that the public wanted to see it again."

Films are not licensed now. They are used until the last possible dollar of rental value has been extracted from them. Indeed, many features are pre-released weeks bfore their appointed date of circulation—very often having a month of pre-release life that represented, in 1909, *only two additional months.*

When Posters Lacked "Kick."

In another editorial comment was made that sensed the possibilities of posters and set forth that the general run of posters had no pulling power. "A man looking over a girl's shoulder"; a girl looking at a man"; "a man holding a girl's hands"; a man looking at a girl"; "a girl giving a drink to a man" and "a man showing a picture to a girl" were cited as generally describing a specific number of samples then under discussion. "The fact is," said the editorial writer, "the public wants to see things 'doing' . . . something that would make a passerby want to pay a nickel to see."

How about the posters nowadays? And how about a nickel to see a picture in 1919?

Ten years ago a few posters were set in lobby frames; today there are actually hundreds of miles of posters spread on billboards the country over. And the nickel of other days represents only the war-tax in scores of theatres where pictures are the impelling attraction.

The advertising pages of the World on the date quoted told an interesting tale of how the industry stood—an editorial paragraph said that "the United States is split into trust and independent."

Leading An Independent Movement.

"Members of the National Independent Moving Picture Alliance" were set forth in a paid advertisement signed by J. J. Murdock, president; J. W. Morgan, vice-president; A. Kessler, Jr., treasurer; William H. Swanson, secretary. The list embraced the names of eighty-four firms in twenty-four states scattered to all quarters of the Union.

Laemmle, Powers, Thanhouser, Swanson, Walter E. Green and Horsley were among those that are certainly necessary to a "who's who" of current-day filmdom.

George Kleine was advertising Gaumont and Urban-Eclipse films. "Consul Crosses the Atlantic" was 810 feet; "X-Ray Glasses" was 410 feet. Kleine Optical Company, of New York, Chicago, Boston and Denver "rented all licensed films," naming Biograph, Selig, Essanay, Kalem, Lubin, his own foreign brands as mentioned above; Edison, Pathe and Vitagraph.

Pathe and Vitagraph are still leading competitors for exhibitor patronage ten years later.

"Films for Rent" was prominent in many advertisements representing firms in many cities. Eugene Cline was in the business then. Slides were an item of exploitation in many advertisements.

When Slides Were "News Weeklies."

Moving pictures of the Johnson-Ketchel fight were going heavy in the advertising pages. The Cherry Mine Disaster, a catastrophe at Cherry, Ill., was pictured in a set of fifteen slides. T. R. Woodburn Co., of Chicago, "had special photographers on the ground the day after the disaster occurred" and voiced their enterprises to the tune of a half-page.

The news weeklies attend to such matters in 1919 *in a manner quite different than the Woodburn method.*

"Essanay Producers in Texas and Mexico" was a news caption that told a story of pioneering. It was the early steps in the great West Coast movement.

More than a page and a half was devoted to a reprint from the Denver Post that was in a measure devoted to what, in these days, are known as "statements," with G. M. Anderson doing the talking. The moving picture business was given the "once over" by the Post interviewer who touched upon many phases of the producing, distributing and exhibition features of films.

"Leading ladies and leading men," said the Post, "are paid handsomely according to their professional standing from $15 *to* $100 *a day."*

The Color Process Dreamers.

"Color is in the air just now. I mean moving pictures in natural colors," said a World editorial paragrapher. "Charles Urban has descended upon these shores in order to give the American moving picture public an opportunity of seeing results in Kinamacolor."

Further along the same paragrapher quotes Carl Laemmle as saying: "I have discovered in Germany an obscure inventor who has mastered the essential of this great movement."

The paragrapher hinted that, in his belief, that same obscurity hid countless other inventors with color process dreams about to bud and blossom into realities.

And they were stealing film in 1909—*just as they are ten years later.* In a letter to the World Purdy's Film Exchange, of New York, confessed that they had shipped more than a month previously twelve reels of film and six sets of song slides to an exhibitor of the name of Fudge in a small Western town—and hinted that the Fudge had soured on their hands.

"Rainstorms Removed" was an undertaking a Chicago firm advertised. The film atmosphere had been cleared, according to the announcement, for George K. Spoor Company, American Film Exchange, and Twentieth Century Optical Company with neatness and dispatch.

Next week we will dissect Moving Picture World dated December 11, 1909.

ABNORMAL SEAT TAX FOR MINNEAPOLIS

City Council Proposes Increases That Amount to the Confiscation of Some Small Moving Picture Houses

Minneapolis, November 27.
(By Wire to Moving Picture World.)

FORTY Minneapolis theatre owners and managers have protested against the proposed ordinance by the city council to increase by several hundred per cent. the city tax on theatres. The proposed ordinance, introduced by Alderman C. H. Rudsdill, Socialist, would operate as follows:

Theatres having a seating capacity up to 1,000, 25 cents a seat; from 1,000 to 2,000 seating capacity, 50 cents a seat, and over 2,000, 75 cents. Under the present plan the tax is: Theatres having less than 350 seast are taxed $75 a year; between 350 and 600 seats, $100, and more than 600 seats, $150. It is estimated that the proposed ordinance would add more than $10,000 to tax burdens of motion picture men in Minneapolis.

Theodore L. Hays, president of the Twin City Scenic Company, heading a delegation, asked for two weeks postponement to enable theatre men to prepare data showing the injustice of the proposed action. Postponement was granted by Alderman Josiah Chase, chairman of the Legislative Committee of the City Council.

Mr. Hays said: "This has come like a thunderbolt out of a clear sky. Although the measure has apparently been under consideration for some time, theatre men have not been consulted in the matter. It will add to the already heavy burdens of theatre men of Minneapolis. Many now have a hard struggle to meet expenses. It is one of the most unjust measures ever prepared by the council and may put the smaller houses out of business."

Moving picture licenses will receive a hundred per cent. boost in St. Paul, January 1, by an agreement reached today by motion picture and theatre interests, and a special committee considering the revision of the city license fee code. The resulting net increase to the city in revenue is estimated at $2,500.

"Zit" Retires from Films by Leaving International

C. F. ZITTEL has resigned as vice-president and general manager of the International Film Service—his resignation to take effect December 1.

As the head of the International, with the three Hearst news reels, the Animated Cartoon Department, the Cosmopolitan Productions, the publicity, advertising and serial end of the International productions and the construction of the new International studios under his direct supervision, in addition to his duties incident to complete charge of the New York Journal, the supervision of the dramatic department of the New York American, and as general manager of the International Still Photograph Department, president of the Marion Davies Co., vice-president of the Graphic Film Corporation, vice-president of the Campbell Studios and vice-president of the Mocar Film Company, "Zit" found himself, for the past two or three years, working twenty-four hours a day. Zit finally discovered that he wasn't sleeping, a discovery that resulted in his resignation from the International.

Overlooks His Club.

"I will devote my entire attention to the Hearst papers and look after the affairs of the Campbell Studio," says Zit, in making the announcement.

Parenthetically—it would seem Zit had overlooked, for the moment, the duties incumbent upon him as founder and treasurer of the Motion Picture Business Mens' Club, with its club rooms on the first floor of the Knickerbocker Hotel.

Arthur S. Kane Resigns as President of Realart Films

IT BECAME known November 25 that Arthur S. Kane, who organized and developed Realart Pictures Corporation as its president and energetic head, had resigned from office and would devote his future efforts in a similar direction elsewhere in the motion picture field. Realart, as one of the youngest of the big corporations to make a distinctive mark in the industry, has been booming along so well that the announcement of Mr. Kane's retirement will come as a surprise to his legion of friends throughout the country.

Arthur S. Kane

"It is simply a matter of policy," said Mr. Kane, when asked about the matter. "The stockholders of Realart have decided upon plans for production that do not conform with my original ideas and are not in furtherance of the policy of the corporation as first decided upon. Feeling certain that I could not be entirely useful as president of Realart under the changed specifications I have resigned as of November 25, subject to my release as soon as it is convenient to the stockholders and directors."

Kane's Plans Unannounced.

Asked what he would do upon leaving Realart, Mr. Kane declined to even intimate what his next occupation would be. Certain it is he will not be inactive for long. His reputation as a producer of results is too good for that.

He left Select Pictures, upon resigning as general manager of that organization, to create Realart, and it is to be presumed that he will either organize something new or go with something established without a great lapse of time intervening after he finally closes with Realart.

Mary Pickford Wins Before Jury

In Judge Platzek's Court, during the week ending November 22, the suit by which Mrs. Cora C. Wilkening sought to recover $108,000 from Mary Pickford was tried before a jury and the decision was in Miss Pickford's favor. This is the third trial of the same case, and it will again be appealed.

Mrs. Wilkening alleged that she was entitled to 10 per cent. commisison on the contract with Adolph Zukor, which netted Miss Pickford a million dollars. In the lower courts the decision had been in favor of Mrs. Wilkening and the case came into Supreme Court here in New York on Miss Pickford's appeal.

"Exhibitor" Shocked When $50 Didn't Buy a Pickford

A SALESMAN for the First National Exchange in Cleveland recently booked "The Hoodlum," Mary Pickford's second release, through the Circuit to an exhibitor in a small town for $50.

"It was obvious," explains Himmelein, "that the exhibitor had never paid more than $10 for any production. I knew he could well afford the price, on the strength of the business he was doing.

"The play date arrived, and the print was shipped from the exchange. Four days later we wired him, inquiring why it had not been returned. He telegraphed in reply that he had the print in his vault.

"A personal trip to the town to recover the print brought the explanation from him that he thought, when he paid $50 for the picture, that he had bought the print outright and that it had become his private property."

There's a Birthday Coming →
Are You In On It?

Rambles Round Filmtown

With Walter K. Hill

PASSED BY THE PARADE OF PROGRESS:

Cloves
Bromo Seltzer
5 ct. Tickets
Licensed Film
Penny Arcades
Opera in Hun
Standpatters
Dollar Wheat
Storage Eggs
Haircloth
Furniture
What-Nots
Kazoos

—x—

He's Good and Gone and Can't Deny.

Now that Prince of Wales has returned to England we look for a flood of pufflicity, asserting that various film stars are the favorites of Edward P., "who was heard to declare thus and so while he was in this country."

—o—

Our idea of useless effort is the time girls who wear tights on the stage consume in "making up" their face.

—x—

The Christie comedy, "A Roman Scandal," by Roman S Candal, is based on a period of time 4,000 B. F. (Before Films).

—x—

ENCOURAGEMENT FOR PUFFLICISTS.

In the hope of giving courage to the rising generation of pufflicists we record that Old Terry Ramsaye has purchased a 24-acre farm near Good Ground, L. I., to whence he will ultimately retire with pretty Betty Shannon Ramsaye, and make faces at the bosses.

—x—

We are advised that the New York Capitol is the only moving picture theatre in the world that does not show pictures.

"Fewer and lesser" seems to be the slogan there.

—x—

Another Sign War's Over.

Peace has so far settled upon us that the uniforms of sidewalk attendants and doormen at Broadway cinemas have once more taken on the pattern of field marshals, rear admirals, brigadier generals and other grandees of martial times.

It is a poor cinema that doesn't afford a door-opener with a uniform that would make Marshal Foch rip off his regalia in sheer humiliation.

—x—

Giving great credit to Thomas Meighan in "Male and Female," the New York Sun's reviewer said he "was excellent in the title role."

—o—

All the William Fox "Thanksgiving Proclamation" lacked was the attestation: "By the President. Winfield R. Sheehan, Secretary of State."

—x—

Realart, Filmart and Trueart have been chosen as film-brands.

"Nearart" is still available for similar use.

—x—

The joke of 1919 (by Linotype Luke):

A jury trying to find a verdict against Mary Pickford.

Swell "Hook-Up" with Woolworth.

Realart sales manager lately negotiated an impelling "hook-up" with the famous Fifth avenue emporium of the F. W. Woolworth organization.

It is in this store that New York's "400" buy their hairpins, pen points, shoe laces and hair nets. Every day scores of motors with liveried attendants halt for a moment in front of this wonderful store while women of wondrous beauty, garbed in priceless raiment, and choked to the eyes with sables and skunk-skins representing fortunes, trip lightly into Woolworth's and swap nickles for little things they need.

Two floors above this fashionable emporium are located Realart's home offices.

P. S.—Here's a chance for Lynde Denig to write a story about the Goldwyn home office; sixth floor; same building.

—x—

LOEW STOCK ON CURB—HEADLINE.

High.	Low.	Bid.	Asked.
Loew.	Loew.	Loew.	Loew.

Draw poker for ours.

—x—

Tense Moments at the Academy.

When the Prince of Wales stepped across the threshold of the famous old Academy of Music the other day there was an incident of hitherto unreported splendor that should be recorded in imperishable type.

Red-Cross Colonel William Fox and his pufflicity staff gave the lad a company salute in well-rehearsed harmony.

Lieutenant Commander Wells Hawks, Captain Merritt Crawford and Lieutenant Arthur James saluted the Prince and then Colonel Fox saluted his own employes.

The Prince disposed of the whole matter with four hand-shakes.

And another international event went down in history.

—x—

They Seldom Serve Who Wait.

Waitress—"Did I get your order, sir?"

Patient Player—"How long have you been working here?"

Waitress—"Oh, 'bout a week."

Patient Player—"No, you didn't get it."

—Goldwyn Studio Skeleton.

—x—

When the Art of Acting Is Developed in Closed Shop.

After five years (or before) when stage-art is unionized to the nth degree, we may expect a schedule of demands to run something like this:

1. Free and unlimited coinage of bows.
2. Take time-and-a-half on scene calls.
3. Take double time on personal curtain calls.
4. Star dressing rooms to be abolished.
5. All dressing rooms on stage-level.
6. Free gas for chorus girl's motors.
7. Chorus boys allowed to ride in cars with men.
8. Stage-hand's tips to be 10 per cent. of actor's salary.
9. Paid double time for reading lines as written.
10. Fares, hotels, sleepers and full salary for stage mothers.
11. Every name in cast to go in electric lights.
12. Equal type for all names in newspaper adverts.

H. T. Snowden, Submerged By the Strike, Gets on the Job Again.

AS an added attraction at the Exhibitors' Turkey Shoot, in anticipation of Christmas, H. T. Snowden, in person, turned a neat bit of entertainment by rendering Hungarian Raspberry No. 11 on a wild ukelele while standing in eight feet of filmcement.

—o—

The Wheatena Theatre Co. plans to erect a chain of airdomes in Siberia during the coming summer, with a view to having them ready for opening with the regular season next fall.

—o—

Elmer Ashcan, the enterprising owner of the Nabisco Theatre, Axletree, Ky., has just booked for a two-days' run "The Window Cleaner's Oath," and will give a can of Babbitt's Cleanser to each ticket purchaser.

—o—

Snowden's Suspenseful Serial.

Putrid Features Present
"He Loved Her But She Moved Away"
In 5 Wicked Spools, Featuring
Miss Lotta Knerve
And a Few of Her Many Relatives.
A Drama of Lavish Love and Hellish Hate.

Symposium:

Spool 1.—Villain throws heroine off Brooklyn Bridge.

Spool 2.—Villain runs over heroine with steam roller.

Spool 3.—Villain drops six 400-pound sacks of cement on heroine.

Spool 4.—Heroine is bound and gagged in a gas tank and villain sets the works on fire with a slow-burning cigarette butt.

Spool 5.—Villain approaches heroine, throws his arms around her and exclaims:

"Gastritis, my darling! Why do you fear me?"

Ask Your Favorite Theatre When?

—o—

Pufflicists Get Behind Male and Female.

Allen M. Botsford and Pat Kearny, of Famous Players-Lasky, are pufflicists of originality and enterprise. To celebrate the presentation of "Male and Female" at the Rivoli, a son arrived at the Botsford home on the day a daughter reached the Pat Kearny mansion, each just in time to get into the press work.

—x—

Hurry Home Van Loan has purchased a home numbered 121 West Eulalia Street, Glendale, Cal., "with a gold mine in the back yard" (says Van).

He's raising chickens.

—x—

The glad New Year on Manhattan Island will be brightened by a visit from Pat Dowling, who runs a loafing place for motion picture pufflicists on the Christie Comedy lot.

"The advantage of this system," said Charles Christie when recently interviewed here in the Empy World office, "is this: we always have a publicity writer on the job when we need one."

It's the Birthday of An Idea

18,000 Copies for the Fourth Anniv

Exhibitors Approve Common Fund Of All Advertising Film Profits

MOTION picture exhibitors of America in the organization of an association for the protection of their screens from advertising and so-called "industrial motion pictures have set in motion the first great move on the part of exhibitors to prevent motion picture companies from using their screens for gain.

Under the leadership of Syndey Cohen of New York, who is chairman, and Sam Bullock of Cleveland, secretary, of a temporary committee representing various exhibitors' organizations throughout the country, the exhibitors of more than a dozen states signified their intention of witholding their screens from producing companies who for several months have been obtaining contracts for the projection of pictures which are nothing more nor less than direct advertising for various national advertisers.

Producers Got the Fees.

"It is not that the exhibitors feel hostile toward the advertisers," Mr. Cohen declared. "It is because certain producers of industrial motion pictures have collected all sorts of fees from national advertisers for the use of exhibitors' screens. These same producers would not dare to 'snipe' the sidewalls of our theatres with an advertisement, but they do not hesitate to 'snipe' our screens with paid advertising.

"Under the plan of organization now under way, and which has been completed in the states where there are the most exhibitors, it has been arranged for the advertiser to use the screen and for the exhibitor to receive the benefits therefrom. Advertisers are welcome to use the screens as long as productions are of a standard which will provide entertainment and interest.

Provide for a Common Fund.

"So that there will be no misunderstanding of the use for which the money obtained from the showing of advertising film is intended, the exhibitors who are in the plan have announced that every cent of it will go into a common fund, with which members of the league will combat problems of general interest. These will include Sunday closing laws, censorship and kindred problems, as well as a determined and concerted effort to have removed the unjust and burdensome 5 per cent. film rental tax.

"The time has come when the exhibitor insists on standing on his own feet. The exhibitors will solve their own problems, and with a strong organization such as is possible under this plan they will be enabled to act in all activities independently of the producers."

Screen Advertising Invaluable.

This move has been hailed in the largest cities of the country as one of the most important and vital to the affairs of the exhibitors in years. It is a matter which every exhibitor is interested in and one which is being made the object of a nationwide tour by representatives of the committee which has been appointed to handle the affairs of the exhibitors.

It is pointed out that no producing company controls the distribution of any film and that circulation in the long run is a matter which is entirely up to the exhibitor himself; that the exhibitors have awakened to the fact that their screens compose one of the most powerful and impressive advertising forces in the world, and that heretofore this force has been allowed to go free without reason other than that exhibitors did not grasp the idea contained in the distribution of films which have been called "industrial" and "educational."

Response Almost Unanimous.

Exhibitors all over the country have been informed of the details of the plan and the response has been almost unanimous, it is announced; that nearly every city and town in the country has had experience with the old methods of booking industrial and educational films and the exhibitors have answered almost to a man in favor of the new plan.

The committee now handling the affairs of this new move is composed of Sydney S. Cohen, chairman; Sam I. Berman, and Charles O'Reilly, New York; Fred J. Herrington, Pennsylvania; Sam Bullock, W. J. Slimm and H. H. Lustig, Cleveland, and King Perry and Peter J. Jeup, Michigan.

Organizations Completed.

Organizations have been completed in New York, Ohio, Pennsylvania, West Virginia, Michigan, Iowa, North Dakota, South Dakota, Wisconsin, Missouri, Illinois, and other states. Mr. Herrington is still touring the country detailing the plan to exhibitors and receiving from them support of the move.

Special announcements have been sent out to exhibitors all over the country asking them to beware of contracts which offer them "industrial" and "educational" motion pictures free of charge. It is in this way that hundreds of them are said to have been made unconsciously to give over their screens for advertising purposes for which only the producer of the films received any profit.

The watchword of the new organization is "Protect Your Screen and Your Patronage. Your Patronage Will Be Lost If Your Screen Is Debased."

Hanshaw to Direct for Transatlantic.

Dale Hanshaw, the well-known director and scenario writer, has enlisted his services with the Transatlantic Film Company of America, Inc., for the production of a series of two-reel comedies.

Mr. Hanshaw was formerly associated with the United Booking Offices in the capacity of producing vaudeville acts. During his screen period he has been associated with Metro and Goldwyn, Quite recently he wrote and directed "Healthograms," also originating the idea and producing Bernard MacFadden's physical culture screen magazine.

Baltimore Operators' Ball a Big Financial Success

RESPONDING to an S. O. S. call from Baltimore Local Union 181, the writer journeyed to that city Monday, November 24, with intent to fox-trot, shimmy and dip at the steenth ball of the Baltimore projectionists' union. He was, however, disappointed because the affair was so dignified that none of these things was permitted by the floor committee, hence under the mellow and variegated glow of many spotlights used to beautify the scene and to bring into temporary prominence the various Baltimore dignitaries who attended, the affair proceeded, even unto the wee sma' hours anent the twa, with due decorum.

Of the ball itself, little need be said. It was a success, socially and financially. Presumably the various committees having the affair in charge, are quite proud of their achievement. N. Basil Morgan was chairman and Lawrence Cannatella, vice-chairman of the ball committee.

Local 181 is in excellent condition. Its scale, which has a maximum of seventy cents an hour, has automatically renewed itself for another year, through the operation of a clause in last year's contract providing for such renewal unless notice of desire to terminate be given by one of the parties sixty days prior to time of its termination.

G. Kingston Howard is president and business manager of Local 181. He is an experienced and capable man. He has been in that position for several years, and enjoys the confidence of the entire membership. RICHARDSON.

To Produce Two-Reel Comedies.

The rumor tha the Transatlantic Film Company of America, Inc., was to enter the producing field is now being verified. This company has issued a statement that within a short time it will release a series of two-reel comedies. The name of the series is to be announced later.

This series of comedies are to be released on the state rights market.

That Has Grown 18,000 Fold →

ersary Number of Cine-Mundial

New Exhibitor Co-operative Plan To Be Announced in Three Months

First National Exhibitors Circuit Gives Hint of What the Future Holds for the Worthy Independent Producers, Stars and Theatre as a Whole—Showmen Now Fighting and Succeeding by Dint of Collective Effort, Are Literally Revolutionizing Distribution

By J. D. WILLIAMS

LITTLE more than two years ago producers and distributors said that exhibitors were incapable of working together, fighting together and succeeding together.

Within three months the industry will learn the details of an exhibitor co-operative plan which, in magnitude, scope, strength and all-round effectiveness, will far outrank any similar collective activity by the so-called retail branch of any other business.

The most interesting fact of the moment about this early development is that the entire plan is the result of one already in existence and which has been in existence for two years. In brief, this parent exhibitor co-operative idea is the bulwark and structure of First National Exhibitors Circuit. It is the collective force that has literally revolutionized distribution. It is the one thing of which the executive head of a large distributing company but recently said:

The Bulwark of Defense.

"It is the stone wall that prevents us from getting absolute control of exhibitors. Members of First National Exhibitors Circuit are strongly fortified with the product of a number of highclass independent producers and independent stars with an unquestioned box office value. For that reason we cannot club into line for submission to our fast expiring sales plan the large number of important first run theatres they own and operate."

In other words, more than a score of large theatre operators have demonstrated to the industry in their two years of co-operative effort through First National, that they can work together in perfect harmony, that they can plan together with absolute accord and that they can succeed together, no matter what efforts the monopolistic producer-distributor and would-be-exhibitor concerns make to give them competition or to discourage their mutual confidence.

Points to Current Releases.

There is a real significance for the future of First National's new plans in the current achievement of the co-operating exhibitor members of the Circuit. I refer specifically to our schedule of releases for this month, December and January, and, in retrospect, to those for September and October. It is without parallel in motion picture history. Never before has any distributing company, any producing company, or any combination of the two, offered to exhibitors generally the same consecutive number of releases that are within 50 per cent. of being equal in entertainment qualities, star value and box office appeal with the eleven current special feature attractions which First National has scheduled.

The list reads as though it were a veritable quotation from a book of "Who's Who in Filmland." Consider, separately or in the aggregate, the worth to exhibitors of such a consecutive list as Mary Pickford in "Heart o' the Hills," Charles Chaplin in "A Day's Pleasure," Constance Talmadge in "A "Virtuous Vamp," Norma Talmadge in "A Daughter of Two Worlds," Katherine MacDonald in "The Beauty Market," Anita Stewart in "Old Kentucky," "The Greatest Question," personally directed by D. W. Griffith; the Curwood-Carver production, "Back to God's Country," the Lehrman comedy, "A Twilight Baby," and others of the same calibre that are being advertised.

Who has made possible this phenomenal array of screen values?

"Chad."

Jack Pickford in Goldwyn's picturization of Fox's novel, "The Little Shepherd of Kingdom Come."

Exhibitors. And through co-operation. Two years ago the trade in its producing and distributing branches scoffed and ridiculed the idea that exhibitors would work together or remain together for long.

It has remained for exhibitors, not producers or distributors, to teach the entire industry a lesson in business management and efficiency. And they have done it well. Take the total output of any distributing concern for the last year and compare it, release by release, with the productions that this group of co-operative exhibitors have encouraged from independent stars and directors and manufacturers, and see how far ahead the exhibitors are in their ability to obtain real quality.

The future is aglow with promise of what exhibitor co-operation will accomplish for worthy independent producers and stars, for the theatre owners and for the public. I purposely refer to the public, because it is the solid foundation on which every film structure rests.

Despite its present attainments, First National has nowhere near approached the maximum accomplishments that are possible for it. Time will show that this statement is correct—in fact, that it is conservative. Despite the fact that its current schedule of releases is the greatest aggregation of quality and talent ever presented consecutively, this great attainment is but a forecast of what is to come.

Revolution is abroad in filmland. Exhibitors are the torch bearers.

Ready Acceptance of Plan.

In evidence of this is the action of three great exhibitor interests who, this week, in the home office of the First National Exhibitors Circuit in New York, signed agreements binding them closely to the new plan of expansion that has been created and is now being put into effect by the Exhibitors' Defense Committee of the Circuit. The new and greater First National has gone outside its own exhibitor membership for the first time to test the correctness and soundness of its proposals for a method of relationship between producers and theatres that is equitable, fair and just to everyone concerned.

Within twenty-four hours after the last minute details of the plan of the

(Continued on page 697.)

"Spectacular" Is the Word that Fits

Its Circulation Jumped 4,800

Foreign Exchange Situation May Force Acceptance of Merchandise

President Garrett of J. Frank Brockliss Company Declares That Failure of American Banks to Guarantee Extended Credits May Necessitate New Method of Payment for American Productions

RETURNING from a several months' trip in Europe, during which he conferred with the principal film distributors of England and the Continent, Sidney Garrett, president of the J. Frank Brockliss Company, New York, in an interview has made the startling prediction that the time is not far distant when exporters will be obliged to accept foreign merchandise in return for American pictures.

"With the rates of exchange steadily growing worse instead of better, with the gold value of the money of the new countries of Europe, such as Czecho-Slovak, almost negligible, and with the failure of the American government to bolsters up the foreign money situation, film producers and distributors in this country must be prepared to extend long time credits to the European market," declared Mr. Garrett.

Merchandise in Lieu of Cash.

"Even then, in some territories," he continued, "it is not at all unlikely that a new system of payment will have to be arranged—a system whereby foreign merchandise will be accepted in lieu of cash. This is because financial conditions are so unstable and chaotic that the correspondents of American banks in these territories refuse to guarantee any credits whatever.

"The proposal to trade merchandise for film was made to me by the principals of some of the largest film organizations abroad. It was pointed out that there was ample precedent for such a method of payment, as it has been resorted to in other lines of business frequently in crises of the past. These distributors declared that unless co-operation of this nature or of some similar character is extended them by American film interests, they will have to rely upon European-made pictures.

Must Make Credit Arrangements.

"I am not an alarmist and I hope it is not going to be necessary for us to trade in merchandise, but since my trip I have come to appreciate what the European distributor is up against and to recognize the grave peril to America's present dominance of the motion picture market of the world, if we don't take immediate steps to arrange for such co-operation by making credit arrangements that will enable foreign distributors to handle our product.

"No one can, I am afraid, fully appreciate the necessity for this without coming into direct contact with the conditions as they exist over there. Personally, I know that despite the fact that I am in the closest contract with the branches of our organization in London, Paris and throughout the Continent, I was inclined to believe that reports of the difficulties being experienced by the distributors there were overdrawn for a purpose, until I was on the ground.

High Exchange Rate Basis of Troubles.

"The continued high rates of exchange, of course, form the basis for most of the trouble, but there are other post-war conditions which necessitate readjustments of viewpoints, which we heretofore have held of the foreign market, and of our methods of operation.

"Take England, for instance. While here in America we have been prying our market wider and wider open, England has been closing her's tighter, so that practically every theatre in England today is tied up solid for the next twelve months. This complete reversal of the former methods of booking in England is due to the fact, of course, that the theatres of that country enjoyed unparalleled prosperity during the war, while the supply of pictures was dependent almost entirely upon America. The result was that managers were obliged to enter into yearly contracts in order to insure getting the quality and quantity of productions which they desired.

Elaine, the Indignant.
Or, Elaine Hammerstein in a spitfire moment from her Selznick "Greater than Fame."

English Market Virtually Closed.

"The Englishman is a man of habit to a great extent, and having become accustomed to the contract system, with its assurance of standardized price and supply, it is going to be a long time, if ever, before the British managers swing back to the open market. This obviously means that only the biggest of our independent pictures have a ghost of a chance in England until a year after their release here. In other words, to get a showing in England today, the independent picture must be so outstanding that the English exhibitor cannot afford to hold it back or turn it down. Unless subjects are of this nature they have no chance today of booking.

"The result is that the individual picture is little sought after investment upon the part of the English distributor. With exchange rates requiring an excessive premium upon all purchases of American film, the English distributor cannot possibly consider tieing up his money in a picture from which there is no hope of any return for more than a year.

British Films Have National Appeal.

"It will be apparent, therefore, that, save rare exceptions, the only pictures which can be disposed of profitably in the English market today are those which the English distributor can contract in advance and which the English distributor can market in such a manner as will make it possible for him to obtain credit against his investment and contracts, or cash advances from exhibitors themselves on account of their contracts for the series.

"Another element enters into the situation in England today. That is the growing popularity of the British-made productions, with their local appeal and favorites. While I believe it will be some time before English films reach the standard of excellence attained by our productions, it is nevertheless true that with the resumption of producing activities in England on the scale which has recently been started, the superior merit of American pictures at the present time is likely to be greatly offset by the national appeal of British pictures. Having seen some of the better of the recent British pictures, I am more than ever of the belief, expressed several

(*Continued on page* 696.)

the Growth of Cine-Mundial →
Last Month. "Eaten Up"

PRINCE SOUGHT INFORMATION OF FOX

Edward Albert Interested in Learning How Animated Pictures Are Made—Liked Fox News

ALTHOUGH intensely interested in every moment of the figures on the screen before him, the Prince of Wales did not neglect the opportunity to learn something about the making of motion pictures when he was the guest of William Fox, president of Fox Film Corporation, on November 19, at the memorable reception at the famous old Academy of Music, New York, where his grandfather was feted in 1860.

During the showing of the pictures the Prince could be seen seeking information from Mr. Fox, who sat on his left in the box. He was heard to say that Mutt and Jeff were not strangers to him and to inquire into the making of animated pictures. Mr. Fox explained the process briefly and persons nearby heard the Prince exclaim, "Extraordinary! What humor! Splendid!"

Prince Applauded Pictures.

The best feature of the whole reception was that the Prince thoroughly enjoyed himself. For an hour he laughed and applauded motion pictures, and he appeared to take a keen interest in pictures of himself which were screened in a special showing made by Fox News, the animated screen newspaper and magazine.

Among the invited guests were eighteen venerable men and women who attended the ball given to the then Prince of Wales in the same building in 1860. They were young folks in those days and for one afternoon they became young folks again. They smiled and waved at the Prince and they laughed at the pictures.

The Academy was tastefully decorated by John Zanft, who with Manager Wuertz had charge of the program. The Police Band played for early arrivals. Among the first of the guests to arrive were sixteen young society women dressed in hoopskirts—the style that prevailed when the famous ball of 1860 was given.

James Handled Entertainment.

Details of the entertainment were in charge of Arthur James, of Fox Film Corporation. Invitations were sent out to more than 2,000 persons. All guests were selected by Mr. Fox, Winfield R. Sheehan, general manager, and Mr. James, in co-operation with the British Mission, of which Col. Norman Thwaites is the director.

One of the features of the reception was the presence of members of Fox Film Corporation who saw service during the war. Among these were Lieutenant Commander Wells Hawks, late of the United States Navy; Captain Merritt Crawford, of the Machine Gun Company of the Seventh Regiment; Captain J. M. Loughborough, who served overseas with the 77th Division; Capt. L. A. Pollock, Lieutenant W. H. Cook, Don E. Hancock, who served with the Canadian forces; Eugene O'Brien, who was with the 107th Regiment, and Louis Klopsch, who fought with the old 69th Regiment.

William Fox Greets the Prince of Wales.
Snapped at the Fox Academy of Music, where the Prince was given a reception.

E. A. MacManus Completes His Visualization of Prison Experiences of Thomas Mott Osborne

EDWARD A. MacMANUS, who introduced in "The Lost Battalion" new moving picture realism and technique, has just completed after six months of arduous work another picturesque undertaking, a visualization of Thomas Mott Osborne's experiences in prison and his subsequent observations among criminals, made while he was warden of state and federal penal institutions. Its present title is "The Gray Brothers."

With a plot that borders on the sensational revelations of "Les Miserables" and "J'Accuse," it is said to be a great drama, pictorially rich, introducing new marvels of realism carried out with fidelity to detail and earnestness and punctured with startling climaxes of the most thrilling order.

Under the general supervision and direction of Sidney Olcott, sixty-two sets were necessary for interior scenes alone, and there was made no less than an excess of 100 dissolving scenes and 500 stills, an unprecedented number to attain the necessary MacManus ideal of realism.

Thirty-five hundred people were employed in the visualization of this great drama, with fifty screen artists playing parts. In addition there were former inmates of prisons, who had survived such cruelties of the "old system" as the head cage, the ball and chain, whippings, strait jacket, and long periods of incarceration in dark cells, and who were not averse to re-enact some of the bitter experiences they went through while under punishment.

Jensen-Von Herberg Sign for Realart Productions

ONE of the most important contracts to be announced by Realart Pictures Corporation during the past few weeks is the extensive tie-up with the Jensen-Von Herberg chain of picture palaces in the Northwest.

This booking, which was announced by Realart's supervisor of contracts, L. W. Eniskern, as being in process of negotiation last week, is now completed. It assures Realart showings in first run houses at Seattle, Portland, Tacoma, Butte, and other large cities of Washington, Oregon and Montana.

John S. Woody, general manager for Realart, expressed himself as being gratified at the conclusion of this Realart coup in the Northwest. Negotiations were conducted by Albert W. Eden, manager of the Seattle branch of Realart, with J. Von Herberg, of Seattle, representing the northwestern chain of houses. Mr. Von Herberg includes in his chain the Liberty, Coliseum and Strand Theatres in Seattle, while his partner, Claude Jensen at Portland, Ore. is in the front rank of exhibitors with the Liberty, Columbia, Majestic and People's houses.

The Committee of Arrangements

invites _____

to be present at

The William Fox Academy of Music

upon the occasion of the visit of

H. R. H. The Prince of Wales

on the afternoon of

Wednesday the nineteenth of November

Nineteen nineteen

Arthur James
Chairman

The Invitation to the Fox Reception.

Cine-Mundial Is the 18,000-Fold

It Fell On Rich Ground in Latin Amer

Introducing Chicago to Equity

By James S. McQuade

Reichenbach Employs Characteristic Tactics in Chicago Opening of Equity's "Eyes of Youth"

HARRY RIECHENBACH, human dynamo, who shoulders comfortably the official titles of vice-president and exploitation manager of Equity Pictures Corporation, in addition to that of personal representative for Clara Kimball Young, came into Chicago, Monday, November 10, and for two weeks lavished his energy without stint in exploitation work for "Eyes of Youth." Every day during that time, each of the Chicago leading dailies had a new story on Clara Kimball Young's first picture for Equity, so that the reading public is well informed of its opening in Chicago theatres. Supplementing this work, to catch the eyes of non-readers, a large banner was hung across State street, near Monroe, and another at Clark street and Monroe, while a stereopticon throws a thirty-foot announcement on the southeast corner of the City Hall, at Clark and Washington streets.

Chicagoans have been reminded in the newspaper stories that Margaret Illington starred in "Eyes of Youth" at Powers Theatre last year, where the stage play had a prosperous run of five months, so that the interest of lovers of the stage drama has also been aroused in the screen production.

Publicity in 7,000 Papers.

Mr. Riechenbach states authoritatively that the production of "Eyes of Youth," which occupied four months, cost $291,000, without a positive print, and that the assembling, printing of positives and the toning, at the Rothacker plant, cost $5,000 more; also that the private showing in New York, at the Hotel Astor, cost $4,000 additional, making an even $300,000.

Mr. Riechenbach figures that the aids, in the matter of exploitation, lobby displays, advance newspaper advertising, campaign book, etc., cost 10 per cent. of the price which the exhibitor is asked to pay for the picture. He also mentioned that the Equity Pictures Corporation has a direct publicity service in 7,000 newspapers, published throughout the United States, with which he, personally, has been associated, in a business way, for the past fifteen years. This service is weekly and will be carried on continuously for each of the Clara Kimball Young pictures, as it is released.

In making bookings for each of these pictures the organization will insist that the distributor, or the franchise holder of territory, shall meet the exhibitor half way; that is, if an exhibitor claims his service is costing him too much, he will be enabled to show the picture on a percentage basis, on which the picture cannot profit unless the exhibitor does. Here was cited the cases of the Ascher Brothers and Lubliner & Trinz, who have paid a high rental and a percentage of the excess business in all their houses.

Mr. Riechenbach informed the writer that all bookings in Wisconsin, Minnesota, and North and South Dakota are on a percentage basis, which serves to show that this system is preferred by many exhibitors for a big picture.

Secure Long Runs.

Before visiting Chicago Mr. Riechenbach spent two weeks covering Trenton, N. J., Philadelphia, Boston and Pittsburgh. In all these cities he succeeded in securing a week's run for the "Eyes of Youth," although in many cases three days had been the customary run of a feature in a number of the theatres booked. In all these cases the exhibitor has paid top money and has expressed a willingness to book all of the Clara Kimball Young features at top money, Mr. Riechenbach asserted.

Mr. Riechenbach left Chicago Sunday night, November 23, for Des Moines, where he will spend three days. He will afterward spend the same time, in order, in Omaha, Kansas City, Louisville, Atlanta, New Orleans, Washington and Baltimore. In each city he will visit as many individual houses as possible, seeing the exhibitors personally and laying out campaign work, and arousing public interest in "Eyes of Youth" through the local newspapers.

Other Territories Covered.

Working concurrently with Mr. Riechenbach at the present time are Robert Yost, at Los Angeles, who has charge of southern California and the southwest; G. A. Metzgar, at Portland, Ore., who is looking after the interests of the west and northwest, as far east as Denver, and Nat. Rothstein, formerly advertising manager for Universal, who is looking after eastern territory while Mr. Riechenbach is on the road.

Equity's policy in the matter of franchise holders is to pick men who will hold the Equity product open to all exhibitors, without showing any favor. Messrs. Brockell and Elliott, who own the franchise to Illinois and Indiana for "Eyes of Youth," state that they have actually broken all records in their bookings for a like period of time in this territory. They assert that admission prices for the feature, in large cities, are being voluntarily raised in many cases, and that exhibitors in the smaller cities will contract to raise the prices.

A Pair of Good Sailors.

Are Lila Lee and Noah Beery, who plays "Wolf Larsen" in the Artcraft, "The Sea Wolf."

United Adds Three to National Directors Board

A MEETING of the franchise holders of the United Picture Theatres of America, Inc., representing the Chicago district of that organization, which includes Northern Illinois, Southern Wisconsin, Northern Indiana and the river towns of Iowa, was held in the Hotel Morrison, Monday afternoon, November 17. The object of the meeting was to elect three members of the national board of directors, to which the said territory is entitled.

About 100 exhibitors were present, and their votes, together with the proxies held by them, represented a membership of 289 in the Chicago district. Tom Norman, owner of the Rex

Seed of the Chalmers Publishing Co.→

ica. You Can Share in the Harvest.

"Romance" Will Be Touched by Griffith.
Doris Keane and William Courtenay in Shelton's "Romance." Griffith will star Miss Keane in his production of the play.

Theatre, Racine, Wis., was chosen chairman of the meeting.

David J. Rodgers, special representative of the national organization, explained the object of the gathering, after which the following exhibitors were elected to the national board of directors: Fred J. Schaefer, part owner of the Crystal and Star theatres, Chicago; Fred C. Seegert, owner of the Regent, Milwaukee, and secretary of the Wisconsin Exhibitors Club, that city, and George H. Hines of the Auditorium, South Bend, Ind. The following were also elected as alternates: Tom Norman, Ralph Crocker, owner of the Star Theatre, Elgin, and E. D. Miller, of the Plaisance Theatre, Chicago.

The meeting was enthusiastic and an optimistic spirit prevailed, showing that the men present had full confidence in President J. A. Berst and his administration. President Berst was praised in several speeches for furnishing eight pictures—with two more coming, at low prices.

The newly elected directors wired Mr. Berst, pledging the hearty support of members in the Chicago district.

Soldiers Honor Elsie Janis.

"A Regular Girl," the first picture in which Elsie Janis appears since her return from entertaining American soldiers in France, opened an indefinite run at the Randolph Theatre, Saturday, November 22. In honor of Miss Janis a salute of five guns was fired that morning from a building on State street, in front of which a huge banner bearing her name and the title of the picture mentioned is strung high up across the thoroughfare. The returned soldier boys of Chicago had charge of the event. and immediately afterward marched to the Randolph to welcome their beloved star on the screen.

Newt Levi Visits Chicago.

Newt Levi, western supervisor of Robertson-Cole, with headquarters in San Francisco, stopped over several days in Chicago last week, on his way to the Coast from New York, where he spent eight days at the head office. Mr. Levi travels all over the territory west of Denver and is thoroughly intimate with trade conditions in that section. He reported excellent business all over the Coast region.

"Eyes of Youth" Opens at The Playhouse.

Brockell and Elliott, of Greater Stars Productions, Inc., has moved its quarters from the seventh floor of the Consumers building to the eighteenth floor, where the company has more commodious quarters. It has purchased the rights for Illinois and Indiana to "Eyes of Youth," Clara Kimball Young's latest feature, produced by the Equity Pictures Corporation, and booked it for a run of three weeks at the Playhouse, where it opened Sunday, November 23. The concern reports an unusual demand for the picture in its territory.

Runs Vaudeville with Pictures.

Beginning Monday, November 24, the Chateau Theatre, Broadway, near Sheridan Road, on the Ascher Brothers circuit, introduced a high class vaudeville act with the moving picture program. An exclusive franchise has been obtained by the firm from the Western Vaudeville Association for vaudeville acts at this house.

Mack to Open New York Office.

Willis & Eckels & Mack have decided to open offices in New York and Los Angeles after ascertaining that there is a good demand in both cities for the service now furnished to Chicago exhibitors, which includes theatre advertising of all kinds, film trailers, theatre printing, etc.

Mr. Mack spent eight days in New York recently and made arrangements to open an office there about January 1. He will go on to take charge.

Bee Hive Film Exchange Secures Chaplin Reissues

R. C. CROPPER, president and general manager of the Bee Hive Film Exchange Company, has secured the Essanay reissues of Charlie Chaplin in "The Champion," "Work," "Jitney Elopement," and "By the Sea" for Illinois, Indiana and Wisconsin. These are the first really big Chaplin features ever made and are considered the foundation of his popularity.

Mr. Cropper has also completed arrangements with Victor Kremer, whereby he secures the series of ten features being released by the Kremer Company. This series includes features starring Bryant Washburn, Taylor Holmes, Jack Gardner, Richard Travers, Henry D. Walthall and Edna Mayo. These pictures were considered among the best of all the Essanay features ever made and will be released at the rate of two each month, beginning December 1.

Exhibitors Praise "Durand" Film.

"The Vengeance of Durand," adapted from Rex Beach's story by Mr. and Mrs. George Randolph Chester, the first of Vitagraph's special production of stories by twelve of the most notable American writers of fiction, is now being shown extensively throughout the country. This super-feature, with Alice Joyce in the leading role, was first shown at the B. S. Moss Broadway Theatre three weeks ago as a special feature and has since had a prerelease showing at several of the largest theatres in the United States.

Pleased exhibitors are writing to Vitagraph their appreciation of the picture.

One Blue Note
Struck by Charles Ray in the love symphony of the Ince-Artcraft "The Crooked Straight."

T. D. Bonneville to Handle Publicity for Grossman

T. D. BONNEVILLE, who gained prominence in the publicity field of the motion picture industry through his connection with the Division of Films in the capacity of director of publicity and advertising, has occupied the office of manager of publicity and New York representative with Grossman Pictures, Inc.

Mr. Bonneville has a record of extensive experience covering a period of ten years in the publicity and managerial branches of the legitimate theatrical business. He formed his first motion picture connection four years ago.

→*In On the Ground Floor. Are You*

Contact With and Strength in the Amusement Field.

Coast Men Resent Profiteering

By A. H. Giebler

Chamber of Commerce Committee Hears Overcharge Complaints of Film Men

AT a recent meeting held by the committee on manufacturing of the Los Angeles Chamber of Commerce, representatives from various studios in and around Los Angeles were present, and upon invitation, cited instances of discrimination that were practised by business men, landlords and others, in overcharges to members of the moving picture profession for rent, clothing and living expenses, as well as for material used in the production of pictures.

Marshall Neilan
Chuckles 'cause big things are happenin' his way.

In presenting the complaints, the movie representatives did not hold the film producers blameless, but they did contend that the established studios of today are made to suffer for the acts, years ago, of producers who have long been out of business.

Film Men Present.

A. G. Arnoll, manager of the industrial department of the Chamber of Commerce, outlined the plan of the organization in having leading industries cooperate with it through special committees of their own, so that the problems of the industries and community may be attacked intelligently and vigorously by co-ordinated forces.

Representing the film producers were C. H. Christie, president of the Motion Picture Producers' Association; Lou Anger, of the Arbuckle Comedies; Edwin J. Loeb, of Universal City; L. R. Blinn, Ince studios; Harry Rapf, of the Selznick Corporation; and Milton Gardner, of the Goldwyn studio.

Charles Christie was named chairman of a temporary committee to arrange a meeting in the near future with the manufacturers' committee, at which all of the leading film producers will be present, with representatives of the bankers, manufacturers, merchants and other lines interested in the development of the picture industry in Los Angeles.

Zukor Arrives.

Adolph Zukor, head of the Famous Players-Lasky organization, has arrived to remain in the West two weeks, during which time he will confer with the heads of the various departments at the Lasky studio, and will pass judgment on the new annex built at the Hollywood plant since his last visit. Mr. Zukor stated that a number of new stars are being considered for the Paramount-Artcraft organization, but he would not give any of the names at present.

Film Theatres Fight New Tax.

Frank A. MacDonald, member of the Motion Picture Exhibitors and Theatre Managers' Association of Southern California, appeared before the City Council of Los Angeles last week in behalf of moving picture theatres and suggested a modification in the proposed tax schedule, claiming that the moving picture theatres should not be required to pay a higher tax than vaudeville and similar show houses. The proposed schedule increases this tax from 50 to 300 per cent. The matter will be taken into consideration by the Council.

Charles Christie Returns.

Charles Christie, who, during the past seven weeks has visited a number of the larger cities of the United States, has returned to the Christie studio in Hollywood, with the statement that film conditions all over the country have gone back to pre-war time—in fact, the amusement business is even better than it was before the war, he claims.

Mr. Christie found the improvements and alterations, including a new stage that extends the length of a whole city block on the Christie lot, which had just been begun before his departure for the East, all completed.

An announcement made by Christie was that it would be necessary to increase production of both the one and two-reel Christie Specials, to supply the demand for those comedies, and that a number of new stars would be added to the Christie roster.

Polo to Tour South America.

Eddie Polo, Universal serial star, is planning to leave shortly for South America for the purpose of filming scenes in his coming eighteen episode serial, "The Vanishing Dagger."

Polo may remain away six months or more, and besides making scenes for his picture, he will make personal appearances in South American theatres. He will be in full charge of the company, but Jacques Jaccard will direct the action for the serial. The players

"How Do You Like My Riding Togs?"
Asks Katherine MacDonald, First National star, of E. L. Perry of the Turner and Dahnken Circuit, discussing "Japonette," her next feature.

With Us? Ad Forms Close Dec. 15 ←
Start the Year With a Good Stride into the Latin-American Market.

who will accompany the star, besides the cameramen and technical staff, will be Thelma Percy, sister of Eileen Percy, as leading woman; Captain Leslie T. Peacocke, Laura Oakley, Ray Ripley and Texas Watts.

To Star Under Father's Direction.

David Butler, leading man at Universal City, is soon to have his own producing company, according to a recent announcement, and his father, Fred J. Butler, stage director at the Morosco Theatre, and former film director with D. W. Griffith, will direct David in the productions to be made. Both Butlers, father and son, have just returned from San Francisco, where they went to make arrangements for the promoting of the new film company.

Lottie Pickford to Make Pictures.

Lottie Pickford, sister of the famous Mary and Jack Pickford, has been placed at the head of her own producing company, and will begin, within a few weeks, to produce film features. The first story has already been selected for Miss Pickford, it is stated, which will be produced by a director from New York. Lottie's company will probably make its headquarters at the Brunton plant.

Demand for Short Subjects.

James L. Mendelson, special representative of the Bulls-Eye Film Corporation, has arrived in Los Angeles after a six months' tour of the United States, starting in New York, and visiting hundreds of buyers and exhibitors in the interests of the Bulls-Eye productions. Mr. Mendelson states that the demand for short subjects is far exceeding the supply, judging from the observations and statistics he gathered from exhibitors and exchangemen he interviewed.

Fire at Brunton.

A barn on the Brunton studio lot caught fire recently, causing damages to the amount of $20,000, and the loss of several animals, including Mary Pickford's dog, Scotty, several pigs, and other animals, which were burned to death. Robert Brunton, owner of the film plant, who lives on the property, succeeded in saving several horses and large animals before the buildings burned down.

Miller's Theatre to Reopen.

Fred and Roy Miller, former operators of Miller's Theatre, and recently connected with the California Theatre, have decided to reopen the old Miller's Theatre, and are having a force of carpenters, decorators and electricians put the place in running order. The house will be ready by Thanksgiving, and the opening bill will be "The Loves of Letty," starring Pauline Frederick.

Vitagraph Head in West.

Albert E. Smith, head of the Vitagraph Company, has arrived in Los Angeles to supervise the preliminary details for the production of the new serial in which Joe Ryan, the star, will play a dual role, impersonating both the hero and the villain, and to arrange for new improvements and alterations at the Hollywood plant. Mr. Smith also will revise the working schedule of the studio so as to permit of increased production.

Sold for Theatre Site.

Mercantile Place, a short and narrow paved "Way" opening on Broadway, with small business houses abutting on it, the property of the Los Angeles School Board, has been sold to the Hippodrome Theatre Co. for the sum of $1,155,000. Construction on one of the largest theatres in the country will begin at once, according to Adolph Ramish, president of the Hippodrome Company.

Garrick Stages Prologue in Lobby.

The Garrick Theatre, now showing "Broken Blossoms," the D. W. Griffith production, is attracting much attention with its prologue to the picture, which is staged afternoon and evening in the lobby of the theatre. A girl, dressed in a costume to represent Lillian Gish, and a man dressed as a Chinaman, go through a little sketch that is in harmony with the theme of the play.

Studio Shots

MARY MILES MINTER will make a personal appearance in a San Francisco theatre between the completion of "Judy of Rogue's Harbor," and the beginning of "Nurse Marjorie" for Realart.

This wonderful typewriter head of Metro's Russian star was executed for the World on the machine of Kenneth Taylor, of the Los Angeles Times. Mr. Taylor thought it would add to the novelty of a "typewriter" magazine. Say we: It adds to the novelty of any magazine.

Goldie Madden, a cousin of Harold Lloyd, is supporting Pauline Frederick in her current Goldwyn picture.

Enid Bennett was one of the guests of honor at the Soldiers' and Sailors' ball held at Shrine Auditorium on the evening of Armistice Day.

Harry Lauder was a visitor at the Chaplin and Ince studios while filling an engagement at Clune's Auditorium.

Joe Ryan will play a dual role, both the hero and the heavy, in the coming Vitagraph serial, "The Black Soviet."

Little Marie Osborne, now aged 8, has been given into the custody of her mother while Mrs. Osborne's suit for divorce from Leon T. Osborne is pending.

Marshall Neilan and his company have gone to Bear Valley to make exteriors for the James Oliver Curwood story, "The River's End."

Milburn Moranti is under contract to make twenty-six comedies for the Bulls-Eye Film Corporation.

The players in "The Third Generation," which Henry Kolker is directing for Brentwood, include Mahlon Hamilton, Edward Cecil, Jack Pratt, Josef Swickard, Betty Blythe and Betty Brice.

Molly Malone, recently with the Fatty Arbuckle comedies, is to be featured in a series of Supreme comedies, to be released by Robertson-Cole.

Tom Moore and his company have returned to Goldwyn from New York, where a number of scenes were made for "Duds."

Herbert Standing was given a surprise party by his fellow players in the Mary Miles Minter feature on the occasion of his seventy-third birthday, November 13.

The Hobart Bosworth company is making scenes for "Below the Surface" at a Japanese fishing village north of Santa Monica.

Howard Gaye plays the part of Sturtevant Jordan with Bryant Washburn in "Six Best Cellars."

Carlyle Robinson is Doug Fairbanks' new publicity director.

Bert Lytell's next Metro production following "The Right of Way," will be "Alias Jimmy Valentine."

Lewis Stone, Marjorie Daw, Jane Novak, J. Barney Sherry, Togo Yamamato and Tom Bates, are the principal players in Marshall Neilan's production, "The River's End."

Claire Du Brey has moved into her new nine room and three bath house at Santa Monica.

Will Rogers, Goldwyn star, is making a hit with his talks in his personal appearances at the California Theatre in connection with the presentation of his newest picture, "Almost a Husband.'

Beulah Bains, a Southern girl, has signed up to play with Charles Chaplin in coming comedies.

Lloyd Hughes has signed a five year contract with Thomas H. Ince, to star in coming Ince productions.

Clara Horton is playing with Jack Pickford in his first production for Goldwyn.

Lois Lee, a girl with little screen experience, but ranking high in other screen requisites, has been chosen as leading lady for William Russell in "The Lincoln Highwayman," his coming Fox feature.

Frank Mayo has signed a two-year contract with Universal, to be starred or co-starred in a number of productions.

ZaSu Pitts, Frances Raymond, Henry Woodward, W. H. Bainbridge and Frank Hayes are the principle players in the Brentwood production, "Where There's a Will."

Barbara Castleton plays the part of Audrey in Mary Roberts Rinehart's story, "Dangerous Days," an Eminent Authors production.

Robert McKim is playing the heavy in "The Woman in Room 13," with Pauline Frederick.

Dustin Farnum has signed another yearly contract to produce pictures for the United Theatres of America.

Anita Stewart has arrived from the East and will begin production at once at the Lewis B. Mayer studios.

Fathoms Deep
—Are the galleon's jewels. And the green country is not big enough for the plot. Showing an all-star cast in Metro's fast Drury Lane melodrama—
"The Best of Luck"

Harry Carey, Knife of the Ancient Order of Sword Swallowers, in His New Universal, "A Gun Fightin' Gentleman."
If Harry handles his guns like he does his table hardware, there won't be much opposition on the draw.

Monroe Salisbury Finishes "The Phantom Melody"; Other Big Universal Pictures Nearing Completion

MONROE SALISBURY has just completed "The Phantom Melody" and in order to make his farewell feature one that will be long remembered, every resource of the film institution was placed at the disposal of Director Douglas Gerrard.

"The Phantom Melody," which is by F. McGrew Willis, combines all the romance of Dumas' "The Three Musketeers," the stirring adventure of "Monte Cristo," the pathetic appeal of "The Music Master," and still is modern in its every scene and incident, relieved by a vein of high grade comedy.

Priscilla Dean with her director, Tod Browning, returned to Universal City from the desert country near Onard, Cal., where two weeks were spent filming the Sahara scenes for "The Beautiful Beggar," based on H. H. Van Loan's story, "The Virgin of Stamboul." Four hundred people, and as many horses, camels, donkeys and other animals, accompanied the director on location. Chief in Miss Dean's support are Wallace Beery, Wheeler Oakman, E. A. Warren, Clyde Benson, Eugenie Forde, Edward Burns and Yvette Mitchell.

Complete "The Triflers."

"The Triflers," a story of the upper and lower strata of New York society by Joseph Franklin Poland, has just been finished by Director Christy Cabanne. The cast included Edith Roberts, David Butler, Forrest Stanley, Katherine Kirkham, Arthur Shirley, Nell Craig, Colin Kenny, Benny Alexander, Arthur Hoyt, Charles Arling and Helen Broneau.

Mary MacLaren has completed "Rouge and Riches" under Harry Franklin's direction. After a week's rest she will begin work on her next feature, "Sins of the Father," by J. G. Hawks.

Harry Carey is back on the lot after ten days spent on location securing unusual scenes for "Overland Red." This production is from the novel of the same name by H. Herbert Knibbs, and Carey has the support of Charles Anderson, Harold Goodwin, Charles LeMoyne and many others.

Sturgeon Editing Aoki Film.

Director Rollin Sturgeon is now engaged in the task of editing and cutting "The Breath of the Gods," Universal's first feature starring Tsuru Aoki (Mrs. Sessue Hayakawa) which was finished a week ago.

Eric Von Stroheim is nearing completion of his second big Universal feature, "The Woman in the Plot," which has been in course of production for over three months. In this story of Parisian life by the Baroness De Meyer, Mr. Stroheim engages the services of a strong cast, including Sam De Grasse, Una Trevelyn, Maude George, Mae Busch, Clyde Fillmore, and many others.

"The Lion Man," the Universal serial featuring Jack Perrin and Kathleen O'Connor, is now in its eleventh episode. The production is under Al Russell's supervision.

Charles Sale Signed for Robertson-Cole Pictures

CHARLES "CHIC" SALE, who has driven away the blues from many thousands with his work in the "Passing Show of 1917," in Zeigfeld's Midnight Frolics and in the Shubert show, "Monte Cristo, Jr.," will soon make millions laugh, for at last he has been captured for the screen. This announcement was made by Robertson-Cole after the comedian had affixed his signature to a long time contract.

Charles "Chic" Sale.
Signed by Robertson-Cole.

"Chic" Sale is to the fun loving public as Caruso is to the operatic stage, and his natural ability to make others forget by his real impersonations has won for him an enviable reputation from California to New York. "Chic" is now on his way to the Coast with his own act, and after playing the principal theatres in the country will go to Los Angeles and arrange to commence his screen work.

Broadway has been most kind to "Chic" Sale, and this announcement needs no further backing than the criticisms of his act by the best known writers along Broadway. "He's the life of the show," was the popular comment given "Chic" by the New York critics for his work in "The Passing Show of 1917."

His first picture will be a production from the Saturday Evening Post story, "The Smart Aleck," by Irvin S. Cobb.

Greenwich Village Follies Play in Olive Thomas Film

A SET that resembles the "Follies" or the Cocoanut Grove, of New York fame, larger than both of them put together, was used in screening the big central scene of Olive Thomas' Selznick picture, "Out of the Night," now in the course of production.

In building this set, the entire floor space of the Selznick Fort Lee studio was used and a "Midnight Revue" stage was built at one end—a complete stage, with footlights, curtains, orchestra pit and wings. The rest of the floor was turned into a cafe seating several hundred persons.

In "Out of the Night" Miss Thomas is first seen as a dancer, a "Follies" darling, and the entire chorus of the "Greenwich Village Follies" appear with her, wearing the original costumes in which they appeared before New York audiences. It was through the courtesy of Al Jones and Morris Green that Myron Selznick succeeded in getting the group of beauties to take part in the big cabaret scenes with Miss Thomas.

"Out of the Night" was written for Miss Thomas by R. Cecil Smith. John Noble is directing.

Republic to Secure Pictures of Wide Appeal; Announce December Releases

THE Republic Distributing Corporation, Briton N. Busch, president, and Lewis J. Selznick, advisory director, recently formed to distribute pictures, has begun active operations. This newcomer in the industry has taken over all the branch exchanges of the World, its branch managers, salesmen and office force.

Mr. Busch, president and general manager of the Republic, has had five years of experience with the World, serving as secretary, treasurer and general manager. He makes the following announcement:

"The Republic has all the advantages of a going organization with five years of experience and connections, and a record for square dealing which the exhibitors recognize and appreciate, plus the Selznick record for having given to exhibitors a class of pictures that have enabled them to play to crowded and highly satisfied audiences which has resulted in the exhibitor materially increasing his banking account. The home office will be at 130 West Forty-sixth street, New York.

Will Buy in Open Market.

"The policy of the Republic will be to secure for distribution high class pictures that have the elements of wide appeal made by producers who have been successful in giving exhibitors money-making features. Not alone will the Republic handle well known star productions, but will also secure subjects obtained in the open market that lend themselves to the greatest scope of publicity, have the highest degree of drawing power produced by eminent directors in a first class manner, with well balanced casts of recognized screen players of unquestioned ability.

"The aim of the Republic will be to give exhibitors such pictures on a basis that will enable the exhibitor to make big money.

"Back of every release will be an exploitation campaign that will put the picture over wherever it is shown.

These Features in December.

"Beginning in December," continued Mr. Busch, "the Republic will release as specials three features that should, by reason of their box office value, indicate to exhibitors the sort of pictures that they can expect from the Republic Distributing Corporation.

"One of these bears the title of '12:10' and has for its star Marie Doro, celebrated both as a star on the legitimate stage as well as on the screen. Her reputation is not confined alone to the United States, she having appeared in London as a star in the spoken drama under the management of Charles Frohman and has also appeared under his management in America in 'The Morals of Marcus' and other successes. She has also been starred by Arthur Hopkins in 'Barbara.' She has won her stellar honors by reason of her remarkable performances in support of William Gillette in 'The Admiral Crichton' and 'Sherlock Holmes' and other plays in which Mr. Gillette was closely identified. On the screen she made her debut as a star in the Famous Players-Lasky productions, 'Oliver Twist,' 'The Lash,' 'Lost and Won' and 'Heart's Desire.'

"Of importance to the value of '12:10' to exhibitors and the public at large is the fact that this picture was directed by Herbert Brenon. '12:10' is an unusual film story. It has that suspense that makes it impossible for the audience after seeing the first reel to guess the final outcome of the story. The scenes are laid in London and Paris and show those important high lights of local interest which every tourist seeks out on the moment of their arrival in these cities. '12:10' should be a most welcome addition to any program in any theatre devoted to picture presentation.

A Production by Rupert Julian.

"Another special production for this month will be 'The Amazing Woman.' It was produced by Lloyd Carleton from a story by Rupert Julian, author of the big box office winner, 'The Beast of Berlin.' It has for its star Ruth Clifford, known to picture patrons from one end of the world to the other. Miss Clifford has been the heroine in 'The Beast of Berlin,' 'Fires of Youth,' 'Midnight Madness,' 'The Red, Red Heart' and 'The Lure of Luxury,' all of which have made money for exhibitors.

"'The Amazing Woman' is a story that has the feminine appeal, is full of heart interest and has the grip that only a high class melodrama obtains.

Based on Broadway Play.

"Another release for December made by the Republic includes the first of a series of Broadway stage successes made into pictures by the Lawrence Weber Company. It bears the title of 'The Blue Pearl.' This play had a run at the Longacre Theatre, New York, and Mr. Weber in selecting this vehicle for the first of his series, chose it from a score that were at his disposal, as he deemed it the strongest and best picture possibility on which to establish a following for his productions.

"Mr. Weber is no newcomer in the industry. It was he who launched Petrova as a screen star and made some of the most successful of her features which brought crowded houses to every exhibitor who secured these releases. Mr. Weber was also identified with dozens of the biggest stage successes seen in New York in the last ten years.

Popular Players in Cast.

"The cast of 'The Blue Pearl' includes Edith Hallor, who starred in pictures

Briton N. Busch, President of the Republic Distributing Corporation, and Three of His Trump Attractions.
Left to right are: The President of the Republic Corporation affiliated with Selznick interests; Edythe Hallor, star of "The Blue Pearl"; Ruth Clifford in "The Amazing Woman"; and Marie Doro, another Republic star.

under the management of William Fox and has appeared on the spoken stage in the title role of 'Leave It to Jane' and other well known hits. Lumsden Hare plays the leading role and has been prominent on the stage in Klaw & Erlanger, Frohman and Belasco productions. Florence Billings is also in the cast. Miss Billings has appeared in a number of big productions and is now being starred in 'The Heart of a Gypsy.' George Irving directed this production. Mr. Irving was the general producing director for the All-Star Corporation and did 'The Witching Hour.' He also is responsible for 'The Daughter of Destiny' with Petrova, 'Raffles,' 'The Amateur Cracksman,' 'To Hell with the Kaiser,' 'Hidden Fires,' 'Back to the Woods' and 'The Silver King.'

"In addition to these three, new Prizma subjects will be released during the month and distributed through the Republic. This company holds the distributing rights to all Prizma subjects. The Republic feels proud to be the distributing agent for Kinograms.

"The Republic will distribute World Pictures, which include over 300 subjects. It is also booking Romany 'Where Love Runs Wild' as a special."

Mr. Busch concludes by stating that shortly an important announcement will be made of its association with a number of independent producers of first rank. The Republic will be a distributing organization pure and simple, concentrating its energies on this end of the industry and leaving the production end to specialists in that line.

Edward Sloman Becomes a B. B. Features Director

EDWARD SLOMAN, for many years director for Mary Miles Minter with the American Film Company and director of the B. B. Hampton successes, "The Westerners," "Desert Gold" and "The Sagebrushers," has been added to the B. B. Features staff and will direct Bessie Barriscale, in the second production of her new series for Robertson-Cole, "The Luck of Geraldine Laird," from the book by Kathleen Norris.

Miss Barriscale is now at work on "Beckoning Roads," from a book by Jeanne Judson, which Howard Hickman is directing. As soon as this is completed, Miss Barriscale will commence work on "The Luck of Geraldine Laird" under the direction of Mr. Sloman.

The Ambition Bird.
Robert Anderson in a fine character part in Dorothy Phillips' Big-U, "Ambition."

Producers Try to Please the Public, Says Minister

AT LEAST one Rochester, N. Y., minister is convinced that motion pictures are all right and that the producers are willing and even anxious to give the people just what they want.

"The film manufacturers are only too willing to give the people what they want," says Rev. Clinton Wunder, of the Central Presbyterian Church. "Just as soon as the public is educated to the point where it will demand nothing but the highest standard of motion pictures, then it will get them.

"Motion pictures are made today to meet the demands of all the people and this fact must be taken into consideration when passing upon any film. Just so soon as the people themselves demand good pictures, just so soon will the demand be gratified by the producers."

Rev. Wunder served on the Board of Review in New York and believes that all film that the producers make is made because they think it is a good film, although it is sometimes lost sight of that certain kinds of pictures are particularly adapted to certain communities.

"The Butterfly Man" to Be a Treat for Feminine Eyes

WITH the passing of the half-way mark in the production of "The Butterfly Man," Lew Cody's second production at the L. J. Gasnier studios, Directress Ida May Park is introducing several spectacular features. Among these will be a rose cotillon which will employ 400 extras.

As the story develops in its celluloid form it becomes more and more evident that a treat for feminine eyes is in process of creation. The gowns of the female principals, the scenes which show woman in her most intimate surroundings and the atmosphere of feminine delicacy and refinement which Miss Park has contrived to weave about her production all focus on the major element of the screen clientele.

Of course there is also plenty to entertain the male in "The Butterfly Man." There is the underlying and ever-present motif of the man himself who flits from one romance into another. The engrossingly human element that Cody introduces is certain to intrigue every male. There is his roving nature expressed in Cody's interpretation of McCutcheon's hero.

Greensboro Has Censor Board.

Greensboro, N. C., again has a motion picture censor board. The same was appointed by the superintendent of public welfare upon the instigation of the town commissioners. The ordinance governing the body provides that every show manager must provide a week in advance a list of all films to be shown, which will be approved by the censor board. It is estimated, however, that pictures which bear the stamp of approval of the National Board of Review will be passed with a viewing, otherwise a private screening will be arranged in advance.

William Russell Starts a Profitable "Road Tour" in His Fox Production, "The Lincoln Highwayman."
Bill made such a success on the road that he never liked to come back to the studios.

"The Imp," "Piccadilly Jim," and "Greater Than Fame," Are the Three Selznick Aces Pictured Above.
Left, Elsie Janis revisits "Bar-le-Duc" in "The Imp"; center, Owen Moore enjoys a restful corner in "Piccadilly Jim"; right, Elaine Hammerstein finds there is something "Greater Than Fame."

N. A. M. P. I., Famous Players and World Film Sued for Millions

AS an outgrowth of raids conducted by Irving I. Brown, a special investigator for the National Association of the Motion Picture Industry, in which much alleged stolen film was seized and several arrests made, Brown, the National Association, the Famous Players-Lasky Corporation and the World Film Corporation are defendants in suits for damages totaling $6,000,000. The plaintiffs in the suits are men who claim to have been illegally arrested and falsely accused of being criminals, and that their business has been ruined and that they were generally subjected to heavy financial losses as the result of Brown's activities.

The first action is that of Eugene A. Westcott, manager of the Rochester Film Exchange, and it is as a result of investigations upon his part that the suits have been commenced. Last June, Brown, accompanied by other agents and assistants, crossed the state, raiding film exchanges, seizing film right and left and on the whole blazing quite a sensational trail. Raids were conducted with the assistance of local police and detectives at Syracuse, Auburn, Theresa, Rochester and many other places.

Westcott Discharged When Brown Disappears.

Film alleged to be stolen property and valued at $85,000 was seized in Auburn. In Syracuse a raid was staged, which netted film said to be worth about $125,000 and John R. Van Arnam was arrested. Later Hans Frohman, a New York broker, was arrested as an accomplice. In Rochester the Rochester Film Exchange was raided, film said to be worth $22,000 seized and Westcott arrested. He was arraigned in City Court and held for the Grand Jury.

In September the Grand Jury was ready to take up Westcott's case and sent for Brown. The latter could not be found and neither could any one be found to take up the work where he evidently left off. Unable to proceed in the matter without the assistance of Brown, Westcott's case was held over. Since that time all efforts on the part of the district attorney's office to locate Brown have proven fruitless. When the November Grand Jury met and considered the case Westcott was discharged.

Westcott Seeks $2,000,000.

Westcott, through Attorney Joseph A. Kirby, with former Judge Kinney as counsel, has filed summons and complaint in an action to recover $2,000,000 and has sworn out a warrant for the arrest of Brown, which, however, cannot be served until the latter is located. Van Arnam and Frohman have brought similar suits, investigation by Westcott revealing that Brown had apparently committed perjury in local courts when he said that he was employed by the Pinkerton Detective Agency for a certain period and again that at the same time he was with the World Film Corporation.

Pursuing Brown's previous career Westcott claimed that he unearthed sufficient evidence to press his charge. The amount of damages asked is based on the award of a verdict to William Steiner for $350,000 in a somewhat similar suit against the General Film Company. Under the law, the justice presiding doubled this sum, making it $700,000.

Westcott's wife has also brought an action to recover $50,000. She alleges that Brown broke into her house in Rochester, ransacked the place and left it in great disorder. In doing all of this she says that he was not equipped with any legal authority and did not have a warrant of search and seizure.

At Least One Worker Not on Strike.
The brass medal goes to Harry Morey in his Vitagraph, "The Darkest Hour."

Larry Semon Renews His Contract with Vitagraph

ALBERT E. SMITH, president of Vitagraph, Inc., and "Larry" Semon, the motion picture comedian, have entered into a new contract at Los Angeles which makes the actor-author-director one of the highest paid comedians in the world. According to information received at Vitagraph's general offices, 1600 Broadway, New York, from Mr. Smith, who is now in the West, Semon's new contract means the outlay of $3,600,000 by Vitagraph for Semon comedies during the next three years. This sum includes the cost of production as well as the comedian's salary.

Mr. Semon's present contract expires with the closing of the year and under his new contract his services are assured the producers until at least the end of 1922. As Mr. Semon averages about ten two-reel comedies a year the new agreement means that for the next three years each of his comedies will cost the producers an average of $120,000 each.

CALLED FROM PICTURE TO SEE PRINCE

Boy Scouts Disappointed When Ordered to Leave "Soldiers of Fortune" to Bid Wales Good-Bye

IN HONOR of the late Richard Harding Davis, a private showing of Realart's production, "Soldiers of Fortune," adapted from the story of the same name by the famous writer, was given before a gathering of 5,000 Boy Scouts, in the Capitol Theatre, New York City, on Saturday morning, November 22.

The ranks of the Boy Scouts were supplemented by a company of United State Marines. Led by the Navy Recruiting Band, they marched to the theatre from Central Park, at Sixty-fifth street, where they had assembled.

Charles Dana Gibson, the artist, opened the ceremonies with a eulogy of the late writer and he then requested the entire assemblage to stand and pay tribute to his memory. Mr. Gibson then introduced pretty little Hope Davis, the daughter of the writer, who was named after the character in "Soldiers of Fortune," and the boys then gave three lusty cheers for the little girl, who stood very still and looked out at the thousands of smiling faces.

Arthur Pryor, conductor of the Capitol band, announced that he had composed a march called "Soldiers of Fortune" which he had dedicated to little Miss Hope. The band then played for the first time what proved to be a most pleasing instrumental number.

Boys Wanted to See Picture.

Just prior to the exhibiting of the picture Henry Wise Wood, of the National Security League, addressed the Scouts briefly. He spoke highly of the late author and said that he had been a man that had never grown up—that he was always a boy at heart. In addition, he stated that everyone should honor him as a great American, and in concluding he said it is the duty of every American to stand by his flag and country throughout life and that the Boy Scout training is teaching just this.

Realart's feature production, "Soldiers of Fortune," was then projected on the screen and the eager boys were given the opportunity of seeing the works of the writer they loved portrayed by real characters. All the Scouts had settled down and were deeply absorbed in the picture when an announcement was made from the stage that the Prince of Wales was waiting at Eighty-fifth street and that they were to leave immediately in order that they might bid him farewell.

There was discipline in the ranks of the boys as they filed out, but it was mighty difficult for them to refrain from casting a last long lingering look at the sheet on which was being thrown a story of the man they had come to honor. Although they have all the respect in the world for the Prince, it was visible to the eye that the "movie" drama of today possesses an unbreakable stronghold in the heart of the coming generation, and practically all of the boys would have preferred to sit on the edge of their seats and follow the battle scenes of another period rather than to bid good bye to a young and peaceful human being of today.

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A Corner in Loveliness.
With Madge Kennedy holding forth unopposed. Goldwyn for proof.

ATLANTA CONSOLIDATION EFFECTED

Four Recent Lynch Acquisitions and New Howard Theatre Backed by Million-Dollar Corporation

CONSOLIDATION of the four Atlanta motion picture theatres, recently purchased by the S. A. Lynch Enterprises and the new Howard Theatre now being erected here has been effected, and as a result the combined interests are forming a corporation with a capital of $1,000,000.

The new theatre which is being erected next to the Aragon Hotel will be completed jointly by the Lynch and Howard interests. Until it is completed, however, which will be about July 1, 1920, the actual operation of the Lynch theatres in Atlanta will be entirely under the Lynch direction.

The consolidation does not affect the Lyric Theatre, playing Keith vaudeville, recently bought by the Lynch interests, nor does it affect any of the Lynch interests outside of Atlanta or the Howard theatres in Macon, Ga., and other Southern cities.

In combining to complete the new Howard Theatre the two interests will enlarge on the present plans, making the theatre far more elaborate than was originally planned. It is claimed that it will excel any motion picture theatre in the South. Although no announcement as to the cost under the new arrangement was made, it is understood that the building will represent an investment of more than $500,000.

A Georgia-Owned Affair.

The pooling of the Lynch and Howard interests will place the new theatre in a position to secure the very best of motion pictures for Atlanta. Extensive plans are understood to be under way for making the motion picture programs of Atlanta much more elaborate than ever before.

Local picture theatres now operated by the Lynch interests are the Strand, Forsyth, Rialto and Vaudette, among the leading motion picture theatres in the city.

The new corporation being formed will be entirely a Georgia-owned affair. Its formation is in the hands of King and Spalding, attorneys for the Lynch interests, and General Walter A. Harris, of Macon, Ga., attorney for the Howard interests. Both of the principals in the pooling arrangement are men well known in the theatrical world throughout the South. Mr. Lynch is in control of many of the foremost vaudeville and motion picture theatres in the South. Troup Howard, also of Atlanta, is perhaps better known in the cotton industry, but of late he has become well known in theatrical circles in Dixie.

Park Introduces Innovations.

Park Theatre, Boson, has introduced two new innovations. The theatre, which was redecorated under its new management, has now a first class orchestra of its own—called the Paramount-Artcraft Symphony Orchestra. The playing of his splendid orchestra adds much to the pictures shown. The Park is presenting the initial runs in Boston of all Paramount-Artcraft super productions. Another innovation is a new reserve seat policy.

Three Real Art Models in Realart Photoplays.
They are Mary Miles Minter ("Anne of the Green Gables"); Alice Brady ("Sinners"); Constance Binney ("Erstwhile Susan"). And Realart has just started!

Ready for Candlemass.
Blanche Sweet, in "A Woman of Pleasure," hesitates while the Pathe camera clicks.

DOUBTS VALUE OF COLOR DISCOVERY

Eastman Scientist Looks With Little Favor on Emulsion Invented by Russian Professor

THE scientific quest for the secrets which one day may make color photography universally practicable has long been one of the most alluring ones in the whole photographic industry, but probably nowhere in all the world is the problem so carefully studied as in the research laboratories of the Eastman Kodak Company at Rochester, N. Y. Eastman scientists have long labored for the attainment of this end.

In recent years have come various claims for discoveries and inventions thought to be the solution of the chief difficulties which beset the perfection of this art. To all of these claims Eastman scientists have merely nodded their heads negatively, for they say the art of color photography is still a mystery. A claim now comes from London that a Russian professor there, after years of photo-chemical research work, has evolved a new emulsion, the exploitation of which threatens the supremacy of black and white photography.

Simple Emulsion Deemed Insufficient.

This process, it is said, is about to be introduced in England and will make color photography easy, even for the amateur photographer. The alleged inventor is Dr. H. M. Produkin Toreky. Confronted with the news of this alleged discovery, Dr. C. E. K. Mees, director of the research laboratories of the Eastman Kodak Company, says he does not believe that it is possible for a simple emulsion to solve all the difficulties connected with the art. The Eastman company has produced colored pictures, both still and motion, but only after a somewhat intricate process.

"I do not believe that color photography will threaten the supremacy of black and white photography in our time," says Dr. Mees. "Color photography is possible. There are some methods of making colored pictures. The point is that, just as years ago it was possible to send messages by wireless and that process was steadily studied and improved upon until it reached its present-day state of perfection, so this art must be steadily improved and gradually added to, just like every other art."

Lumiere Brothers Made Discoveries.

In about 1908, demonstrations were given of the discovery of the famous Lumiere brothers, of Paris. In 1910. Thomas A. Edison announced that he had perfected a motion picture camera that would take photographs in natural colors. In 1913, Gustave Theikuhl, of Washington, turned out color photography by a process whose merits were said to lie chiefly in a patented fixing bath known as selerium.

But in spite of these things, the black and white picture, both still and motion, remains supreme. Some day our favorite picture house may show nothing but pictures in color; plain black and white pictures may be sadly out of date; but just now it looks as if we have to be content to take most of screen amusement in standard black and white, at least for a long, long time to come.

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TO UTILIZE PORTO RICAN SCENERY

Capitalists Form Million-Dollar Corporation to Film the Natural Beauties of the Tropics

WORK has commenced on laying out the property recently purchased by the Porto Rico Motion Picture Productions, Inc., Porto Rico's first picture producing enterprise.

The company was recently organized entirely with local capital and with F. Eugene Farnsworth as managing director. The corporation is capitalized at $1,000,000 and some of the wealthiest capitalists of the island are interested in it. Eduardo R. Gonzales, the secretary, is several times a millionaire. He is now in the United States on business for the new company.

Mr. Farnsworth, who has been instrumental in organizing the new company, is enthusiastic over the prospect of picture production in Porto Rico.

Tropical Scenery.

"The tropics are as full of romance as a pup is of mischief and none of it has ever been pictured," said Mr. Farnsworth. "I have traveled all over the world and nowhere have I found conditions so favorable for the production of pictures as I have here. Porto Rico offers an entirely new background for pictures and it affords in a very small range of territory a variety of settings for almost every conceivable kind of picture.

"There are mountains and tropical jungles, there are wonderful stretches of sea, there are good beaches as well as bluffs, there are caves and the finest scenery that I have seen unpictured."

The company has purchased the home of Enrique Gonzales, one of the most pretentious in the island. The grounds comprise about thirty acres. The property is near San Juan.

Production Starts Next January.

The first studio and all of the incidental buildings are expected to be completed so that the first pictures will be under way not later than the first of the year. All of the artists will be brought here from the United States. The first picture will be an adaptation of a well-known modern American novel.

In Japan Mr. Farnsworth wrote and produced the "Sun Rise Kingdom," and his latest picture, "The One Woman," an adaptation of one of Thomas Dixon's books, was produced in Los Angeles for the Mastercraft Company. Morley D. Cameron, a graduate of the Fine Arts School of Boston, is Mr. Farnsworth's righthand man.

Kinograms Scored a Beat.

A clear beat in motion picture weekly stuff is claimed by Kinograms. The Prince of Wales arrived at the Battery at noon, November 18. The parade given in his honor terminated at 2 o'clock and Kinograms was shown with exclusive shots in all Broadway theatres at 3 o'clock. The pictures were taken by Tracy Mathewson, who has been Kinogram's representative photographer with his Royal Highness during the sixty days that he has toured Canada and the United States.

Impressive Sets Frame Good Acting.
Marguerite Marsh is shown in scenes from "The Phantom Honeymoon," a production in Hallmark's Famous Directors' Series; in this case J. Searle Dawley.

B. Frank Puffer.
A still hunter who doesn't keep still.

B. Frank Puffer, Still Cameraman at the Talmadge Studios, Tells How He Obtains Artistic Pictures

B. FRANK PUFFER, still cameraman at the Norma and Constance Talmadge Studios, New York City, has revealed the method he uses in getting the stills through which he has won wide attention.

In four words Puffer, an adept of twenty years of practical and scientific study of the camera and all branches of photography, has outlined how he gets his remarkable stills.

"I **fight** for them," he says.

"A still photographer with ideals will lead a turbulent life," said Puffer. "Every way he turns he is blocked. The studio director ,the studio manager, the cameramen themselves, even the stars and electricians allow their petty jealousies to interfere with the taking of good stills which may be turned over to publicity sources and this means selling the picture.

"Usually, most directors order stills to be taken when all other work has been accomplished. In the great majority of cases the star is tired and fretful, the electricians are showing their 'temperament,' and in short everyone about the studio is bored by the presence of the still man."

One Secret Is Lighting.

Puffer declares that if there is one secret about getting good stills, it is in the lighting. Just what this enigma is he refuses to state, on the grounds that it would give all still photographers an asset that he has spent the best years of his life to learn.

"To get a good still requires co-operation," said Puffer. "Everyone in the studio must realize that in many cases it is a striking still that creates the desire in the average theatregoer to attend a picture. Your billboards are, to a great extent, developed from stills.

"There are many studios in which the still cameraman is thought more of a pest than anything else. Probably the studio owners do not realize it, but this attitude is losing thousands of dollars a year for them. According to statements from exhibitors, the most desired thing for exploitation use is a good still. But you asked me how I got mine. The answer is

"—— by fighting for 'em."

Two Real Heroes in This Drama of Real Life— John J. McInerney and His Plucky Son Jack

A ROLE as heroic as any actor ever portrayed, in a drama as gripping as any ever shown on the screen, is the part played by John J. McInerney, of Rochester, N. Y. While this drama has nothing to do with the business of making motion pictures, it lacks none of the details of a tense, gripping screen story and is doubly interesting because the hero, Mr. McInerney, is a prominent figure in the motion picture industry. He is attorney for the National Association of the Motion Picture Industry and general counsel for the New York State Motion Picture Exhibitors' League.

At the Hahnemann Hospital in Rochester during the past few weeks have been performed a series of most remarkable skin-grafting operations—both from the standpoint of the medical and surgical fraternity and the angle of human interest. Doctors declare they are among the most successful cases of skin transference on record.

A Brave Rescue.

Back in August, little Jack McInerney, 7 years old, was horribly burned when he bravely went to the rescue of his brother, Brandon, 2½ years old, when the latter was enveloped by the flames of gasoline in their home. Young Jack dragged his brother to safety and returned to extinguish the flames unassisted. The younger boy escaped with only minor injuries, but Jack has been lying on a bed of extreme pain ever since.

For a time his recovery was doubtful, but gradually the little fellow rallied from the extreme nervous shock. His left leg from heel to hip was a mass of raw, red flesh. Skin-grafting was the only hope if the burns were to heal. In the time that the elder McInerney could get to the hospital he was offering his skin, impatiently refusing even the delay of an anaesthetic.

The only stimulant the father received was a glass of whiskey which the surgeons insisted that he drink. His other little son, Kevin, aged 5, also gave some of his skin, as later did a boy friend. More than 200 inches were grafted, 70 per cent. of which adhered. Then the father went back again to make up the 30 per cent. deficit.

McInerney Balked at Publicity.

Most of Mr. McInerney's legal exploits have received wide publicity, but in this matter he balked. But the news leaked out. Then Mr. McInerney told the newspaper men to "lay off," and they, respecting his wishes, did so and nothing was published. When he went back to the hospital for the third donation of skin—well, the story broke. The newspaper men were just human and there were features about this case that would make a wonderful story—and it did.

A happy sequel is that both Jacks, father and son, are doing well.

Fire Damages Vaudeville Theatre.

Damage estimated at $15,000 was done to the Broadway Theatre, Danville, Va., by a fire recently. The entire front part of the building was burned out, the fire starting from a defective wire immediately above the fibre screen. Two organs were ruined, the office and effects were destroyed and the screen mutilated. The stage upon which the orchestra played and the front rows of seats were also damaged.

The Broadway is owned and operated by the Southern Amusement Company, of which J. F. Pryor is president and R. D. Craver, of Charlotte, vice-president. It was stated that the loss was entirely covered by insurance and would be repaired immediately.

Ingram Joins Metro Directorial Staff.

Rex Ingram, director, writer and actor, has been engaged by Maxwell Karger at the Metro studios in Hollywood to direct Alice Lake in "Shore Acres," a Screen Classics, Inc., production of the stage drama by James A. Herne. Miss Lake will begin work on the picture within a fortnight.

To Rebuild Louisville Majestic.

If plans now under way materialize, the Majestic Theatre, Louisville, will ultimately be replaced by a new structure, larger and more modern than the present house. Louis J. Dittmar, managing director of the Majestic company, and also president of Artcolor Pictures Company, has negotiated a fifty-year lease of the property on which the Majestic now stands and is negotiating for real estate adjoining that will allow for an enlarged and greatly beautified theatre structure to supplant the present Majestic. A great amount of money will ultimately be involved in the project.

"The Glamor of Glaum."
A good line for Louise Glaum, J. Parker Read star in Hodkinson releases.

Howells Opens Branch in Stockholm; Producers Should Watch Quality of Pictures, Says Manager

DAVID P. HOWELLS has opened a Scandinavian branch in Stockholm, Sweden, where his business will be cared for by John Lundquist, a former film man of San Francisco, who gave up his business early in 1916 and volunteered as an ambulance driver throughout the war in the American Field Service. Mr. Lundquist saw service on the French fronts, in the Argonne Woods, the Champagne District and on the Italian fronts along the Piave and the Isonzo, later acting as an official steel buyer between France and England. After the armistice, Mr. Lundquist studied film conditions in Italy, France and England, joining Mr. Howells in Gothenburg, Sweden, early in September of this year. From that point they began a tour of the Scandinavian countries.

"My experience in Scandinavia leads me to believe that it is going to be one of the difficult markets to hold for American pictures," commented Mr. Howells relative to the opening of his office there. "For the past two or three years Scandinavia has been one of the most active buying markets in America, but it will probably be among the first to buy heavily from Germany—in fact she is doing so already.

Must Watch Prices and Quality.

"All other foreign made pictures will also find a ready market in Scandinavia as they like a great variety and wish to choose only the best of all the productions of the world. American producers who wish to keep their productions on the Scandinavian market must look to their prices and the quality of their offerings, as this market will be one of the most strongly contested in the world.

"We found Scandinvia one of the most charming countries to visit. The people and the country are progressive, and the cities are solidly and beautifully built. The people are a fine race, strong and healthy and good to look upon and in addition are keen business people. They feel friendly toward the United States, but also have a great sympathy for Germany, and it will be through this channel that German moving pictures will attempt to reach the American market. We can expect that a great many films made in Germany will carry a Scandinavian trademark."

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John Lundquist
Manager Scandinavian branch of David P. Howells at Stockholm.

Kerrigan Adopts War Orphan.

Stephen Myronoff, the little six-year-old Polander adopted recently by J. Warren Kerrigan, and his mother arrived in Los Angeles last week from New York. Although the boy, a handsome and robust-looking little chap, can speak no English, he made the entire trip across the continent alone, his only guidance being a destination tag on his coat lapel from Wells-Fargo officials in New York.

Beauty in a Bonnet
Greets Mary Miles Minter in her Realart mirror, "Anne of Green Gables."

Seven Years Ago Universal City Was a Dream; Today It Is a Tremendous 600-Acre Reality

SEVEN years ago University City was a dream in the creative mind of Carl Laemmle. Today it is probably the greatest producing unit in the world, embracing the largest space devoted exclusively to the production of motion pictures and sending its product to the screens of theatres from the tropics to the Arctic Circle and from the Occident to the Orient.

In the beginning the business of making motion pictures was precarious. Today the industry ranks fifth among all industries in the United States. In the scope of its financial transactions it parallels the automobile industry today.

Like a true pioneer, Carl Laemmle went to Los Angeles seven years ago with Universal City in his mind. He opened a temporary studio at the intersection of Sunset Boulevard and Gower street, the space now occupied by the L-KO studio. Five years ago next March, Universal City, as it is today, was dedicated to those millions who nightly find entertainment in the motion picture theatres throughout the world.

All Parts of World Duplicated Here.

One corner of the studio today is a replica of Stamboul, the ancient quarter of Constantinople. In the foothills encircling Universal City there is a winding little street built exactly after a street that today may be seen in Montreal. Within a stone's throw of the executive offices is a New York street, a strip of California soil camouflaged to represent exactly Avenue A of New York as it was a decade ago. There are few parts of the world that have not been duplicated at Universal City for the Universal cameras.

What Universal has done in the last seven years is chronicled among the achievements of modern picture art and business. What Universal is going to do today is what counts. Tarkington Baker, the general manager of Universal in New York, is now conferring at Universal City with Harry D. Kline, manager at Universal City. The result of the conference is a definite promise to playgoers of more pictures and better pictures, more beautifully produced.

Eighty-Six Pictures Ready for Release.

Eighty-six completed photodramas are at the exchanges throughout the world ready to be released on schedule. Today for the first time in history Universal is able to turn the entire force of its endeavor toward the selection of more stories.

What can be seen at Universal City today? Harry Carey is filming "Overland Red." Joe Martin, the orang outang, is completing "Lower Four and Upper Three," his latest comedy under the direction of Al Santell. Tsuru Aoki, the popular Japanese actress, is filming "The Breath of the Gods" under the direction of Rollin Sturgeon. James J. Corbett is at work on "The Prince of Avenue A" under the direction of Jack Ford. Mary MacLaren is resting after the concluding scenes of "Rouge and Riches." Priscilla Dean, the screen idol of millions, is at work on "The Beautiful Beggar."

In addition to that there are fifteen directors either assembling their finished pictures, preparing to begin new pictures or filming western photodramas or serials.

Evansville to Have 3,000-Seat Theatre.

Work will be started early in the spring on the erection of a 3,000-seat picture theatre at Evansville, Ind., for the Bankers and Merchants Theatre Company, of Indianapolis. The company recently obtained a ninety-nine-year lease on a building at Sixth and Main streets, where the new theatre will be erected. The valuation of the site, buying of the lease and other incidentals made the total consideration about $375,000.

Prizma Increasing Laboratory Facilities.

Prizma Natural Color Pictures have during the past sixty days increased their business over 200 per cent., and as a result of this enormous showing of Prizma subjects the company has been compelled to enlarge its factory facilities. This makes the third time within eight months that Prizma has had to add to its floor space. The present improvements are expected to take care of the natural growth of the company for some time to come.

The Republic Distributing Corporation, through whom Prizma is released, is compelled to increase the number of clerks assigned to Prizma business, due to increased business. From now on the trade will be supplied with advertising accessories to stimulate interest in this important factor in the program of successful picture houses.

Wilde's Drama Popular in England.

The success of Oscar Wilde's "Lady Windermere's Fan," now being presented to American audiences by Triangle, promises to be duplicated in England, where it is being offered by the Ideal Film Renting Company. The appearance of the drama on the screen is reviving interest in the success of the play on the stage when Oscar Wilde was at the pinnacle of his success.

First National to Release Six Big Features Including Racing Classic, Before January 26

BEFORE January 26 First National Exhibitors Circuit will release six attractions of special importance, including the third Mary Pickford feature from her own studios and a D. W. Griffith special production.

"Heart o' The Hills," starring Mary Pickford, was released on November 17, affording exhibitors excellent opportunity for booking it as a Thanksgiving week or Christmas week feature.

Probably one of the strongest society dramas to be published this fall is "The "Beauty Market," starring Katherine MacDonald, who is termed "The American Beauty." Its advance bookings have already exceeded those of "The Thunderbolt," her initial starring release through First National. The release date is December 1.

Famous Racing Classic Filmed.

Unquestionably the most ambitious of the Anita Stewart productions to date is "In Old Kentucky," the popular American racing classic, directed personally by Marshall Neilan. This will be released by December 15. It abounds with local color obtained by establishing an entire production force in the heart of the Kentucky mountains. December 22 has been set as the release date for Charles Chaplin's fourth production through First National. A drastic departure from the comedy "Sunnyside" is made in this attraction. On December 29, D. W. Griffith's initial special attraction for First National, entitled "The Greatest Question?" will be released. This attraction, presenting an agitated and discussed thought of the day, provides exhibitors with great exploitation material. Lillian Gish, Robert Harron, George Fawcett and other well known Griffith players are in the cast.

In addition to the foregoing it is likely that one or two independent special feature attractions will be released by First National.

Shadows Are Not at all a Baneful Thing in Viola Dana's "The Willow Tree."
Director Henry Otto is pointing out the fact that Viola makes a pretty heroine in this forthcoming Metro, and Viola thinks compliments out of place in a Japanese setting.

Lengel Now on Scenario Staff of Fox Company

WILLIAM C. LENGEL is no newcomer to the motion picture screen. He has written many popular plays for the silver sheet, but all this work has been crowded into so short a space of time that he has become an active and constant contributor to the films without the customary blare of trumpets and rattle of drums.

The acquisition of Mr. Lengel's services by the scenario department of Fox Film Corporation marks an important step in a varied career. The young photoplaywright began his quest of fame and fortune upon graduation from the Kansas City School of Law. A notable fact concerning his start in the realm of the law was his admission to the Missouri bar at the early age of nineteen.

To quote Mr. Lengel, he "got tired of the law in two years," and moreover was sorry he ever entered it, although occasionally nowadays in his work for William Fox, he finds it exceedingly useful in working out the solution of some complicated legal tangle woven through a screen vehicle for one of the Fox stars.

In 1910 Lengel made his bow to the Metropolis from the editorial staff of the Delineator. While engaged in this capacity he became interested in the theatre, and his first effort, a one-act play entitled "The Game," was successfully produced on the vaudeville stage.

Several other of Mr. Lengel's works are scheduled for production during the present season. The author declares that the screen offers a wider field than the editorial columns of the newspaper —a fact which is proved by the steady influx of newspapermen into the picture field.

Palmer on Famous Players Press Staff.

Increased production activity has brought about an expansion of the Famous Players-Lasky publicity department on the Pacific coast with the addition of Kyle D. Palmer, a well known newspaper man of Los Angeles. Mr. Palmer has been active in newspaper work in Los Angeles for the last nine years, in both editorial and reportorial capacities.

Phil Lonergan Selected to Write Continuity for First Gouverneur Morris-Goldwyn Picture

AFTER a conference between Rex Beach, president of Eminent Authors Pictures, and Eugene Mullin, of the Goldwyn editorial staff, Phil Lonergan was selected to prepare the continuity for the first Eminent Authors picture of Gouverneur Morris, based on "The Penalty." Mr. Lonergan left the next day for Bedford, N. Y., to interview the author and determine the general outline of the story. The following day Mr. Beach, Mr. Mullin and Mr. Lonergan again went over the story, which is now in process for picturization.

Phil Lonergan is one of the most experienced scenario writers in the motion picture business. He was one of the Thanhouser staff at New Rochelle and wrote many of the features and serials in collaboration with his brother, Lloyd Lonergan, who was editor-in-chief. Since then he has done excellent work as a free lance writer for a number of the foremost stars of the day.

Director Not Yet Announced.

The casting of the picture is now under consideration and the part of the girl Barbara gives a desirable opportunity for some young actress. The director has not yet been announced. The company will take full advantage of all the New York localities which form the background to the Morris novel.

"The Penalty" is the sixth Eminent Authors production to be produced by Goldwyn. The others to date are "The Cup of Fury" by Rupert Hughes, "The Street Called Straight" by Basil King, "Dangerous Days" by Mary Roberts Rinehart, "Tower of Ivory" by Gertrude Atherton and "Partners of the Night" by Leroy Scott. The first four have been practically completed at the Culver City studios. The Scott and Morris productions are the first two to be done in the East.

Molly Malone Signed for Supreme Comedies

FOLLOWING the announcement that Robertson-Cole's Supreme Comedies were being booked heavily in all parts of the country, officials of that company announce that Molly Malone and Paul Willis have been added to the list of comedy stars for the laugh-producing subjects. The Southern California Producing Company, which turns out these comedies for Robertson-Cole, is leaving nothing undone to make these short subjects the most popular in screenland.

Molly Malone is well known to the screen world. This comedienne was formerly leading woman for Fatty Arbuckle, and so pronounced has been her art that Robertson-Cole decided to star her in Supreme Comedies. Paul Willis, who has made good in the heavier side of screen dramatics, believes he is better fitted for the comedy and has now become a full-fledged fun producer. He has played juvenile leads with the best stars in the country and Robertson-Cole believes that Supreme Comedies will be greatly elaborated by his presence.

Robertson-Cole as yet has not decided whether to commence Miss Malone and Mr. Willis as co-stars or as individuals. Scott Sidney, director of many of the Robertson-Cole comedy successes, will be in charge of the latest acquisition to the comedy producing forces.

Victor Heerman to Direct Marshall Neilan Pictures

VICTOR HEERMAN, the well-known director recently engaged by Marshall Neilan, will be placed in full charge of the direction of stories to be presented on the screen under the Neilan trademark and arrangements for which have already been completed.

In a previous announcement the impression was given that Mr. Heerman was an assistant to Mr. Neilan in the direction of production, when as a matter of fact Heerman was engaged as a director.

Victor Heerman has had years of experience as a director for Mack Sennett, Keystone and the Fox Film Company and his work for these organizations stamps him as one of the leaders of his profession. His engagement with Marshall Neilan follows a period of war service in the United States Navy, where he held the rating of Chief Yeoman.

Hess Begins His Fight.

Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, has begun the autumn campaign against legalized censorship of films by taking steps to organize state committees to combat the censorship idea in every state in the Union. The various F. I. L. M. Clubs and branch managers' associations throughout the country have been requested to assist in the organization of the proposed state committees.

Mr. Hess is beginning early this year on the censorship campaign. It is generally conceded that the coming winter will see an effort on the part of a few individuals to put through bills for prepublicity censorship of motion pictures.

Lloyd on Way to California.

Thoroughly convinced that everything he has heard about New York is true, Harry Lloyd, after a two weeks' stay in the Metropolis, is now on his way back to California, prepared to resume work on his new series of $100,000 two-reel comedies for Pathe distribution. With Lloyd, is Hal E. Roach, head of the Rolin Film Company, which produces the Lloyd features, who also carries with him a lively impression of New York.

Who Said Woodland Dells Are Unknown Outside of Spring Poetry?

Enter Jean Paige in Vitagraph, "The Darkest Hour," to register a beautiful and effective vote to the contrary. Harry Morey is the star of this feature and he also wears overalls.

Ottawa Sees "The Shadow," A Made-in-Canada Feature

OTTAWA, the Canadian capital, has seen the second made-in-Canada moving picture feature within a few weeks, "The Shadow," a propaganda picture, which was made in the moving picture studio at Trenton, Ontario, with Tyrone Power and Dorothy Bernard as the stars. "The Shadow" deals with the Bolsheviki subject, and the production of the picture was financed by the Canadian Pacific Railway, it is declared. It was screened privately at the Regent Theatre, Ottawa, on November 17 before trade representatives and a number of prominent citizens.

Announcement was made that the First National Exhibitors' Circuit of New York had been negotiating for the United States' rights to the feature and that the First National would probably take the picture for the states. One of those who saw the private screening was Harry Brouse, eastern Canadian franchise holder for the First National.

On Wednesday evening, November 19, an interesting screening took place at the Imperial Theatre, Ottawa, when the latest Canadian government scenic was given a private test. This film is "Ottawa, the Edinburgh of North America," and the views consist of shots of many picturesque spots around the Canadian capitol. This picture will shortly be released in Great Britain by Sir William Jury and also in the United States and other countries.

President Approves New Film Import Regulations

ANNOUNCEMENT has just been made by the treasury department that merchandise imported by members of the film industry and other businesses now in bonded warehouses, on the docks, or in transit to this country will be given the benefit of the new customs regulations approved by the President on November 13.

The new regulations authorize consuls to certify the value of the currency of a foreign country in comparison with the currency of the United States—the exchange value of the currency specified in an invoice as compared with United States currency. A standard form has been prepared by the department to be filled in by the consular officer.

With respect to the merchandise that has already arrived at American ports or is now located at ports abroad, other than place of production, it would be impossible to have such a certificate attached to the invoice. To care for such a situation, Assistant Secretary of the Treasury Rowe, in charge of customs, has authorized the collectors "to accept estimated duties based upon the actual value of the foreign currency as compared with the standard currency of this country, upon bond being given in double the amount of the estimated duties for the production of the currency certificates."

The collectors are authorized to take this action with respect to merchandise shipped from foreign countries up to and including December 31, 1919, where an invoice is certified subsequent to November 13, 1919, and has not the required certificate attached thereto.

Blanche—Sweet by Nature and Name.
Caught in four of her sunshiny-haired moods in the sweet, old-fashioned title role of "Fighting Cressy," her latest Pathe picture.

Fox to Build Biggest Theatre in the Bronx

WILLIAM FOX, president of Fox Film Corporation, announces that he has purchased from the estate of Charles W. Tarbox the plot of ground on the south side of Tremont avenue between Washington and Park avenues, the Bronx, and will build on it the largest theatre in Bronx County.

The transaction represents an expenditure of almost $1,000,000. Work on the new playhouse will be started at once. Details were worked out by A. S. Kempner, real estate representative of the Fox Theatrical Enterprises.

Every known convenience for the comfort of the public is to be installed in the new house. The seating capacity will be 3,500. There will be lounging rooms, smoking rooms, special comfort rooms for women patrons, rooms in which persons having appointments to meet and attend performances may wait for one another, and a creche, where babies will be cared for by licensed nurses while their parents are enjoying the show.

The theatre will be Grecian in its architectural design, and will contain one balcony. The plans call for a sufficient number of exits, to make it possible to empty the structure within three minutes, if necessary.

George Melford Carpenter Now Metro Art Director

AFTER a dozen years of self-imposed exile from art, George Melford Carpenter, one of the best known of American mural painters some twelve years ago, has chosen a career as an art director for motion pictures. He has been engaged by Director General Maxwell Karger, Screen Classics, Inc., to work under M. P. Stualcup, supervisor of art interiors at the big Metro studios in Hollywood.

Mr. Carpenter had a brilliant but brief career as a mural painter. It ended abruptly under dramatic circumstances in 1907, when his health suddenly failed on account of overwork. He went to the solitude of the forests. For twelve years he has lived that life and now has won the battle for health. During that time he has been compelled to abandon his art entirely and live only the rough life of the native mountaineer.

George Melford Carpenter assisted Edwin H. Blashfield in decorating the salons of the Waldorf-Astoria Hotel. He received the important commission of painting eighteen large canvasses for the library of the Mutual Life Insurance Company. He also painted murals for the steamship Commonwealth and for H. J. Heinz and other persons of wealth.

Insley Now Arcade Manager.

L. W. Insley has taken over the management of the Arcade Theatre, Salisbury, Md. This is one of the most beautiful and up-to-date houses on the Eastern shore, and in accordance with his policy of procuring service in keeping with the theatre, Mr. Insley has already contracted for a two-day showing of the entire Goldwyn series for 1919-20. Mr. Insley formerly managed several theatres in Philadelphia.

Swedish Biograph Company Building Near Stockholm

THE May of 1919 saw work begun on the new studios of the Swedish Biograph Company in Rasunda, a suburb of Stockholm, and it is hoped that January 1, 1920, will find the buildings ready for occupation. The establishment will have an area of between 700,000 and 800,000 square feet, with a diversity of surface—level ground, woodland and hill. It will be rivaled by few if any in Europe.

There will be two studios, a large and smaller building. The larger one will have dimensions of 454 and 284 feet. Both will be twenty-six feet high. They are being constructed of iron and reinforced concrete and will be provided with up-to-date equipment. They will be connected by a building in which will be the players' dressing rooms, rooms for the stage managers and a tailoring shop.

The laboratory will be an independent building of three stories, built of brick and fire and explosion-proof. It will have a productive capacity of 162,000 feet of copies a day. Large administrative buildings, various workshops and a restaurant are also being built.

The Swedish Biograph Company will also erect a combined picture theatre and administrative office in Stockholm.

Ruben & Finkelstein Book Hampton's "Westerners"

THE last big cities of the northern border of the Middle West that were open to play the first Benjamin B. Hampton production, "The Westerners," by Stuart Edward White, were closed last week when Ruben & Finkelstein signed the first run contracts for the immediate presentation of this Great Authors story in their largest theatres in Minneapolis and St. Paul. Ruben & Finkelstein had time to observe and hear of the success of "The Westerners" in the principal key cities of North and South Dakota and in the Minnesota and Wisconsin cities outside the radius of Minneapolis and St. Paul.

"The Westerners" has thus far been booked by more than 2,000 theatres and to date practically every key city in America has signed up for first runs.

Among the important first run contracts just signed for "The Westerners" for quick playing dates are: the Waldorf Theatre, Boston, for a two weeks or longer engagement; the Majestic, Max Stern's big house in Columbus, Ohio; the Grecian, El Paso; the Lafayette, New Orleans, and the Beatty houses in San Jose and Fresno, Cal.

Selznick's Electric Sign Mystifies Broadway Folk

IS Myron Selznick about to spring an unknown star on Broadway?

Speculation was aroused and much interest evoked among the many sidewalk sightseers and Broadway professional folk who stood and watched a handsome and impressive electric sign which had sprung up overnight at the corner of Broadway and Forty-sixth street, New York. It announced "Gloria Dawn" in flickering blue and amber lights, and is coupled with a sign bearing the Selznick mark.

The sign is more than three stories in height, almost square, and looks as if it were built there to stay. Various surmises on the part of picture fans as to the possible meaning of the sign agreed on one thing—they did not know what it was all about, but it looked as if Myron Selznick had another surprise to spring on the public.

Sweet Molly Malone.
New star in Supreme Comedies, distributed by Robertson-Cole.

Myron Selznick himself is not inclined to be communicative just yet, but admits he has something in store and promises to divulge soon a bit of news that will be of interest. It looks, though, as if a sixth star was about to be added to the group of Selznick luminaries.

Manager Frothingham Pays Bessie Barriscale Tribute

ALL of the Robertson-Cole producing units are working toward the one aid of giving to the public "bigger and better" productions.

In this connection, Manager J. L. Frothingham, of the Bessie Barriscale Company, said: "Miss Barriscale seems to have made for herself a name unique in motion picture work as a portrayer of society roles. The public would rather see Miss Barriscale in society drama than in any other type of play, and it is our aim to present Miss Barriscale in the strongest and most emotional society drama obtainable.

"To this end we are combing the world's markets for suitable stories, are reading scores of books and have also added to our staff M. B. Harvey, a scenario writer who has written a number of former Barriscale successes.

"At present Miss Barriscale is working on "Beckoning Roads" from the work by Jeanne Judson, published under the name of "The Call of Life." The role of Marquita Shay offers one of the most emotional and versatile roles in which she has been seen for some time.

"We also have been very fortunate in securing for Miss Barriscale Kathleen Norris' new book, "The Luck of Geraldine Laird," which will be filmed immediately upon the completion of "Beckoning Roads." The book is full of human interest and appeal and the role affords Miss Barriscale unusual opportunities to exhibit her ability as an actress.

Robertson-Cole Has Plan Book on Lew Cody Vehicle

AS the opening gun of a thunderous advertising campaign on "The Beloved Cheater," Lew Cody's first starring vehicle, Robertson-Cole has completed a plan book which prominent exhibitors have acclaimed as being most complete and as offering the theatre the most comprehensive and practical service in featuring and presenting the picture.

There is ample press and publicity material, together with several novelties in the way of advertising tie-ups and business-getting letters and post cards. Numerous ways of dressing the lobby are explained and several designs for special lobby posters are presented to go with the unusually fine line of lobby display photos. These will supplement the colorful posters in one, three, six and twenty-four sheets.

Robertson-Cole has prepared a scenario based upon the big scenes of the production. This trailer may be booked in advance of showing and great expectations are placed in its drawing powers. There are also attractive slides, a unique herald in two colors and a special edition of a high grade booklet, beautifully illustrated and full of pithy epigrams from the production, which is called Lew Cody's "Lexicon of Love."

The second gun in this campaign will be in the form of national advertising in various magazines and periodicals. L. Wolf, Gilbert and Edna Williams have taken the picture as the theme of one of their popular song hits which they have called "That Beloved Cheater of Mine."

CLEAN PICTURES IS SUCCESS SECRET

Medford Exhibitor Says His Big Business Is Based on Showing Films Suitable for All

CLEAN pictures" is the cornerstone of the success of George J. Hackett and Eben and George A. Ramsdell, of the Medford Theatre, Medford, Mass., and these showmen have been so successful in conducting a suburban motion picture theatre that at the close of their nine years' effort they have just purchased the handsome building in which their theatre is housed.

Much is written about the photoplay theatres of the big cities. Big sums of money are involved and interest is consequently focused on the "'big fellows." But how about "the big toad in the small puddle"—the showman in a suburb of a large city? How does he win success? Turn to George J. Hackett, who manages the Medford Theatre, for the answer. Mr. Hackett and his associates are winning.

Secret of Success is Clean Pictures.

"Clean pictures for the folks in the home town—that's our secret of success," declares Mr. Hackett. "We came to Medford nine years ago and we made up our minds that clean pictures would carry us through. They have. Keep out the suggestive pictures; watch the titles carefully; see to it that the clean pictures have clean lines; and adhere strictly to this rule. You wouldn't think of calling in your neighbors to tell them a suggestive story in front of the children. So the suburban motion picture manager must not think of bringing his neighbors to his theatre to show them a suggestive picture. It's just plain horse sense, that's all."

Mr. Hackett disapproves of amateur nights. "They only bring to the theatre a rough element," he says. "This element is in the minority and why cater to it. It's the big majority—the men, women and children of every home in town—that either makes or breaks a suburban motion picture house."

Secured Name of Every Resident.

Have a large and accurate mailing list, advises Mr. Hackett.

"We canvassed every residence in Medford," he says. "We sent a reliable woman into every home. She catalogued every one. She found out how many in a particular home were interested in motion pictures, how often they went to the theatre and what kind of pictures they liked best. This not only gave us an accurate mailing list, but gave us an insight into the likes and dislikes of practically everyone in this city of 25,000 people."

Mr. Hackett is a firm believer in advertising. "We are carrying a good sized ad in the weekly newspapers here," he says. "There are no daily newspapers and, of course, this handicaps us. We rely a great deal on the billboards and the store window posters. I try to follow about the same line of advertising each week. Variety may be the spice of life but I have found that if I give the people about the same type of an advertisement each week they come to look for it. They know just where it's going to be each week and now they would be lost if they didn't see it there. I think our biggest asset in the advertising line is the big billboard we have at Sullivan Square in Charleston. It is here that Medford people wait for the trolley cars after leaving the elevated trains. This board has been there for a number of years. I use red letters on a white field. I feature the stars in big letters. The posters for the store windows are done in red and white, too. It's attractive and is easily read from a distance."

Ballyhoos No Good for Small Towns.

Ballyhoos are all right in a small suburban city for a vaudeville act, but are not much use in attracting people to a motion picture, in the opinion of Manager Hackett.

"We have two vaudeville acts a day on Thursday, Friday and Saturday of each week," he says. "I never go in for a ballyhoo. It's all right for a big city where the crowds on the streets can be attracted, but in the home town things are quiet and it's different. Neither do I make a great splurge in my lobby. We have our own sign painter to fix up attractive conservative signs for the lobby. But none of the flaming lobby sheets for me."

It was in 1910 that Messrs. Ramsdell, proprietors of the successful Orpheum Theatre in Malden, Mass., came to Medford. Mr. Hackett was their manager. The first shows were in the Medford Opera House. Five years later they secured a ten year lease of the building that Messrs. Ramsdell and Hackett now own. They tried out a stock company when they opened in the new theatre, but Medford folks clamored for a return of the motion pictures.

Mrs. Hackett assists her husband in the management of the theatre. She is a skilled musician and handles all the musical features.

The Medford Theatre building is a handsome red brick structure located close to Medford Square. The theatre seats 800 in the orchestra, 500 in the balcony. There are twenty-five seats in the boxes. The building also contains two stores on the ground floor, a lodge hall on the second floor and a banquet hall on the third floor. The theatre itself is two stories high.

Several "Cold Hands" in a Pack of Beautiful "Cards."
Hank Mann, comedy dealer, thinks shovels are used in a poker game. Arrow Films point the way to exhibitors.

Connersville Agitates for Picture Shows on Sunday

RESIDENTS of Connersville, Ind., are clamoring for Sunday motion picture shows, and a movement is now under way to obtain permission from the city authorities to operate the theatres there on that day.

When the city officials were first approached on the question they said they would reserve their decision until they learned the attitude of the public. As a result of this statement a committee of young men began circulating petitions and cards and in four days obtained the signatures of more than 3,000 advocates of Sunday shows.

The committee, which is composed of representatives of six manufacturing concerns, points out that the city of Connersville lacks any kind of good, clean, wholesome amusement and say something must be done in order to keep laboring men and their families, who desire some Sunday recreation, from moving to cities where such recreation can be found.

Whether the opposing factions will make an effort to check the movement to promote shows on Sundays has not been fully determined. It is probable that a test of the attitude of the city authorities on the Sunday show question will be made at an early date.

First National Expansion Plan Includes Two New Corporations

SEVERAL announcements of far-reaching importance are made this week by First National Exhibitors Circuit.

1—It is officially acknowledged that the two new corporations formed last week in Delaware, with names similar to that of the Circuit, and having an aggregate authorized capital of $16,400,000, are a part of its new plan of expansion.

2—Harry Crandall, owning and operating eight theatres in Washington, D. C., and Charles E. Whitehurst, who owns six large theatres in Baltimore, have joined Tom Moore, of Washington, in the ownership of the First National franchise for Maryland, Delaware and the District of Columbia.

3—The Mark Strand Company, of New York, owning and operating a chain of twenty-seven theatres in New York State, has signed an agreement which makes the New York Strand and the new Mark Strand in Brooklyn a part of what First National describes as its "Exhibitors' Defense Committee plan for 1920 and thereafter."

4—Exhibitors who have been members of First National Exhibitors Circuit have signed contracts which make their respective theatre properties, totaling more than 800 theatres which are credited to them as outright ownerships or through part financial interest, a part of the "Exhibitors' Defense Committee plan for 1920 and thereafter."

5—The ultimate scope of the new plan will, it is said, include at least 5,000 theatres in the United States and Canada.

An Impressive Array of Capital.

There is a curious significance in the comparative figures for the two new corporations and the amount which Mr. Crandall and Mr. Whitehurst give as the total of capital represented in the value of their combined theatre interests, added to the estimated worth of the New York Strand and the Mark Strand of Brooklyn.

Associated First National Theatres, Inc., was formed with an authorized capital stock of $10,400,000 and the Associated First National Pictures, Inc., has an authorized capital stock of $6,000,000. This gives a combined amount of $16,400,000, while Mr. Crandall and Mr. Whitehurst estimate the value of their theatres at $10,000,000. This sum does not include any figure for the valuation of the theatres owned by Tom Moore, who was the original First National franchise owner, nor does it take into consideration the worth of the franchise itself.

To the present theatre strength behind the First National franchise for Delaware, Maryland and the District of Columbia, in the houses owned by Mr. Moore, is added, as Mr. Crandall's properties in Washington, the Metropolitan, with 3,000 seats; the Knickerbocker, seating 1,750; the Savoy, seating 1,500; the Apollo, seating 750; the Avenue Grand, seating 1,000; the York, seating 1,000; Crandall's, seating 500, and the Meader's, seating 500.

The theatres owned in Baltimore by Mr. Whitehurst, and which now have an active interest in the First National franchise for the territory, include the New Theatre, with 2,000 seats; the Garden, seating 3,500; the Century, now being built and which will have a capacity for 4,000; the Parkway, with 1,100 seats; the McHenry with 1,000 seats, and the Peabody, seating 500.

The Century Theatre, it is said, will cost $2,000,000 when it is completed.

In addition to these theatres Mr. Crandall has included in his properties the new Cumberland, now being constructed, and which will be one of the largest and most costly theatres in the South.

Both Mr. Crandall and Mr. Whitehurst were in New York last week with Mr. Moore for the purpose of discussing the final details of the arrangement which, under the new First National plan, now gives the franchise in the Capitol territory a theatre representation as strong as that which any other First National franchise has had in the past. They have been among the foremost of Southern theatre operators, controlling chains of houses, who heretofore have been independent of affiliation with any exhibitor co-operative concern.

Mark Strand Company Allied.

Announcement that the Mark Strand Company, of New York, has allied itself with First National's plan for expansion indicates that within a short time all of the theatres controlled by that concern will be included. The New York Strand has been known as a First National franchise house since the Circuit was organized two years ago. The Mark Strand, of Brooklyn, opened a few weeks ago, has been showing First National releases without a direct affiliation by franchise.

These two theatres give the Circuit adequate first run representation in the Broadway, New York, and downtown Brooklyn theatrical districts.

The new plan of operation for First National, it was said, will include practically every one of the original exhibitor—owners of franchises on a basis which will give them an even greater measure of independence than they have enjoyed in the past.

It is admitted by members of the exhibitors' defense committee of First National that more than a score of large and important theatre circuits not heretofore associated with it have declared their intention of signing for participation in the new plan and that negotiations are now under way in practically every territory.

Inquiries From All Over Country.

"It must be remembered," reads a statement credited to a member of the exhibitors' defense committee, "that the final details of the new plan were completed only a week ago. In fact, the 'Warning' advertisement we published in the trade journals two weeks ago was composed while members of the committee were still actively at work completing the arrangements for putting the plan into effect.

"For this reason it is pertinent to the rapidity with which the proposition is being taken up that Mr. Crandall and Mr. Whitehurst and the Mark Strand Company should so quickly give us permission to make public their action in endorsing the plan by joining in it."

The Newest Thing in Fence Drapery.
Is here shown by a bevy of Florida Film Corporation Beauties who await publicity through Arrow exchanges.

Many Big Features Are Scheduled in List of Paramount-Artcraft December Releases

THE super-special production, "Everywoman," Maurice Tourneur's "Victory" and Thomas H. Ince's special, "Behind the Doors," are the high lights of the December schedule of Paramount-Artcraft releases just announced by Al Lichtman, general manager of Famous Players-Lasky's department of distribution.

December 7 brings Robert Warwick in "An Adventure in Hearts," Maurice Tourneur's special production, "Victory," and Ethel Clayton in "More Deadly Than the Male." The Warwick vehicle is an adaptation of Anthony Hope's adventure story, "Captain Dieppe," and is founded on the dramatization by Harrison Rhodes in which John Drew made one of the biggest hits of his career. Elmer Harris wrote the scenario and James Cruze directed. Warwick is admirably supported, Halene Chadwick appearing as leading woman.

"Victory" Is Tale of the Sea.

Tourneur's "Victory" is founded on Joseph Conrad's story of the same name, a tale of the sea. The scenario was written by Stephen Fox and the production is said to abound in the spectacular effects for which Mr. Tourneur is famous. The cast includes Jack Holt, Seena Owen, Lon Chaney, Wallace Beery and Ben Deely.

The Ethel Clayton picture, "More Deadly Than the Male," is an adaptation of "The Female of the Species," a story by Joseph Gollomb, which appeared in Saucy Stories. Julia Crawford Ivers wrote the scenario, Robert G. Vignola directed and the cast includes Edward Hoxen, Herbert Hayes, Hal Cooley and Peggy Pearce.

A Cosmopolitan production, "The Cinema Murder," based on the story by E. Phillips Oppenheim, is scheduled for December 14. George D. Baker directed from the scenario by Frances Marion and Marion Davies has the leading role. It is a mystery story.

Hobart Bosworth in Ince Picture.

Released on the same day is the first of the season's series of specials by Thomas H. Ince. It is "Behind the Door," picturized by Luther Reed from the story by Gouverneur Morris which appeared in McClure's Magazine a little over a year ago. This picture marks the return of Hobart Bosworth as a star of the screen. Irvin Willat directed under Mr. Ince's supervision.

Dorothy Dalton in "His Wife's Friend," a picturization of J. Harris Burland's story, "The White Rook," is one of the features listed for December 21. This is the second Thomas H. Ince production made by Miss Dalton in the East, Joseph De Grasse being credited with the direction. R. Cecil Smith wrote the scenario and the cast includes Warren Cook, Henry Mortimer, Richard Neal, Paul Cazeneuve and others.

Lee and Reid in Adventure Play.

Lila Lee supports Wallace Reid in "Hawthorne of the U. S. A.," which also is released the 21st. This is the romantic adventure play by James B. Fagan in which Douglas Fairbanks appeared on the stage some years ago. It is a typical Reid story, admirably fitted to him by Walter Woods, who wrote the scenario, and James Cruze, the director.

The same day brings Marguerite Clark to the screen in "A Girl Named Mary," a whimsical story by Juliet Wilbor Tompkins. The scenario is by Alice Eyton and Walter Edwards directed. Miss Clark has the support of Wallace MacDonald, Kathlyn Williams, Aggie Herring, Charles Clary and other well-known players.

Billie Burke finds a place in the December 28 releases in "Wanted—a Husband," which is Samuel Hopkins Adams' story "Enter D'Arcy," scenarioized by Clara S. Beranger. Lawrence Windom directed, and the cast includes James L. Crane as leading man, Margaret Linden, Helen Green, Gypsy O'Brien, Bradley Barker and "Kid" Broad, the latter in the role of an athletic trainer.

Ray in "Red Hot Dollars."

"Red Hot Dollars" is the title of Charles Ray's newest Thomas H. Ince production, which also is released the 28th. This is another Julien Josephson story of the small-town type in which Ray has been so successful, Jerome Storm again directing.

"Everywoman," George H. Melford's super-special production of Walter Browne's stage masterpiece, comes to first-run houses the same date. With Violet Heming, Theodore Roberts and Wanda Hawley featured and with a supporting cast including, among others, Monte Blue, Raymond Hatton, Mildred Reardon, Margaret Loomis, Irving Cummings, James Neill, Edythe Chapman, Charles Ogle, Tully Marshall and Noah Beery, the production promises to be one of the most noteworthy of a season, which already has brought out many conspicuous successes. The adaptation is the work of Will M. Ritchey.

"Cheer Up! You're Not in the Web Yet."
Consolation offered Dolores Cassinelli in "The Web of Lies," an Edwin Carewe production to be released by Pathe.

Rubberneck Travelogue. No. 2

Harry May Swing His Kilties Before the Camera.
Sir Harry Lauder recently visited the Ince studios at Culver City and was entertained by Thomas H. Ince and Enid Bennett. Mrs. Rumor is busy about Harry's entry into the movies. First run houses will then feature the bagpipe in the orchestra.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

RUBBERNECKING IN FILMLAND

Christie Publicity Pilot and Paul Hurst, Latest Victims of Cupid—Moth Balls now in Vogue

By Giebler

ANOTHER busy week. Filmland is stepping right along, taking the grades on high with cut-outs wide open and everybody's feet on the gas. It's a wild, free life, mates.

The talk of the producers packing up their props and hiking back to New York has about petered out. What with reports of coal strikes and printer's strikes (how the press agents must suffer!) and the reports of cold weather coming out of the East, we are beginning to appreciate west coast Filmland, even though it is the biggest hick town, or the hick-est big town, whichever you prefer, in the country.

Myron Selznick is coming back, in spite of the scathing remarks he made about our fair city when he left it a few months ago.

The first thing Wiliam D. Taylor did upon his arrival from the East was to speak right out in meeting in boostful terms anent our climate and indulge in invidious comparisons between here, there and elsewhere.

Pufflicizing the Climate.

Pauline Frederick was scarcely off the train before she said, 'My, but I'm glad to be back here, it's cold and nasty back there."

We are not worried about coal strikes out here on the coast as long as our oil holds out, and if that should fail we could burn eucalyptus acorns in the grate, keep ourselves from freezing and stop people from making portiere curtains and other alleged objects d'art out of the darn things at the same time.

For that matter, if the worst came to the worst, we could pinch along without any fire at all. Lots of people who live in apartment houses say they are doing that now.

Then there's Bill Duncan's theory about shivering yourself warm, but I'll tell you about Bill later.

Cupid Adds Two Notches.

Two of our worthy and well-esteemed citizens have succumbed to matrimony. Pat Dowling, the Christie Film Company's publicity pilot—I almost said pirate—stepped off by leading Miss Ruth Mohrman, from Canton, Ohio, to the altar.

Getting married was nice and easy for Pat, once he got the young lady's consent. Pat's pa is a preacher. All Pat had to do was to drop into his father's study and say, "Dad, I wish you'd get your marriage books out and dust them off; I figure on having a little wedding around here this afternoon."

And before the Reverend Doctor Dowling could get his breath or find his specs, there was Pat with the license, the ring and the girl.

Right from the Heart.

I had a long talk with Pat after he and his bride returned from a little trip to Santa Barbara and gave him a lot of good advice gleaned from seventeen years of servitude, and wised him up to the necessity of getting the upper hand early, and about marking off certain dates on the calendar for his own use, and the best way of working the "sick friend" and "compelled to work late at the office" gags. But I don't think he gave me much heed. It's hard to help a young hub; they have to learn through bitter experience.

Paul Hurst, one of the National's directors, was the other happy man. Paul and the lady that had consented to tell him when he may go out nights, eloped over to Santa Ana, the local Gretna Green, for the ceremony, and the lady's name is, or was, Miss Hedwiga Peonie Kuzswiska, one of our most talented and beautiful stars.

No Thanksgiving for the Moths.

You won't find her in the Who's Who of the movies under that name, however, because she is known to the stage and screen as Hedda Nova.

We are all looking forward to and getting ready for the M. P. D. A. ball to be held at the Alexandria Hotel on the night before Thanksgiving. Closets are being ransacked for long-tailed coats and evening pants and many a moth has lost its happy home.

Moths are something terrible out here. We have to use tar paper, cedar chests and all kinds of dope, and if we didn't shake and air out our soup and fish raiment in the most methodical manner long before every blow-out, going to some of our swell "swarees" would be very much like attending a moth ball.

Several things of more or less moment have happened, or are about to happen.

Van Loan Tackling Knotty Proposition.

H. H. Van Loan told me he was getting ready to go to Oregon and take a course in lumber-jacking, so that he can put a lot of hard knots and rip-saw stuff into the play he is to write for Tom Mix.

Bill Hart and Clara Kimball Young have each announced their intention of retiring when their present contracts have been fulfilled.

Jack Pickford has bought a new house, and as soon as Olive Thomas, Mrs. J. P., arives from the East, they will set up housekeeping therein.

Herbert Heyes is the father of a nine and a half pound boy. The old Intolerance set, at 4500 Sunset Boulevard, is being torn down once more.

The Australian cockatoo that formerly sat on a perch on the lawn in front of Clara Kimball Young's dressing room at the Garson studio, has "flew the coop," but Miss Young is not worrying much. The bird had low tastes; not long ago it was found visiting in a farm yard with a lot of common chickens.

Duncan Smashes Hard Work Record.

I did considerable stepping around in the colony this week. One day I went over to the Vitagraph plant and watched Bill Duncan make stuff for "Smashing Barriers" and smash the record for hard work.

Bill is his own director and it's a good thing he is. If he had a boss that would tell him to do some of the stunts he pulls, he'd just about lay down his acting tools and go home.

Bill sure likes to take punishment. The day before, he had been down to the beach, where he dumped an automobile over the end of a pier and slammed himself in after it, and he had a large six-cylinder cold in consequence. On this day, he had eleven tons of the Pacific Ocean confined in a glass cage on the lot and was getting ready to make close-up diving stuff.

The Shiver Supplants the Hot-Toddy.

Almost any normal person would have been afraid to take the line of sneezes that Bill was burdened with into the cold water, but Bill didn't hesitate. He played fish for about an hour, only coming up for a sneeze now and then.

Oh, yes, about that shivering theory. Bill says when you get cold from being in the water you can shiver yourself warm, if you take time enough.

The theory is good from a psychologi-

Fox Sunshine Girls on Pajama Parade.
While the comedians are "getting the laughs," these comediennes get most of the attention.

cal standpoint. When the body is chilled nature sets up a vibration, a sort of shimmying of the muscles that is like taking exercise. I may not be putting it in the technical terms that Bill used, but I can see through it all right, and I'm satisfied that he is right and that the exercise that nature makes a cold man take by shivering would finally get him warm if he didn't get cold feet on the proposition and hunt up a hot toddy before the theory was completely demonstrated.

Why Not Water for the Dirty Devils?

Bill wasn't the only player with the "Smashing Barriers" company that had difficult work to do. When it comes to figuring out stunts Bill believes in treating everybody fair, and he gets just as enthusiastic in doping out hair-raising stuff for the other members of his company as for himself.

All the time that Bill was sloshing around in the water he was rescuing Edith Johnson, the heroine of the serial, and if anybody thinks it's nice and easy to be tied hand and foot by a lot of dirty devils and dumped into ten feet of water, let them think it.

And that wasn't all. After the water stuff, they made a scene where Miss Johnson and Pietro Sasso, who plays her father in the story, are tied in chairs and one of the d. d's. presses a button and the floor takes a flip-flop, turns upside down, and becomes the ceiling of the room below.

Jim Corbett Plays a Bowery Prince.

I've always heard that working in the movies is very upsetting at times, and this must have been one of the times.

Another day I went out to Universal City and tried to rubber that vast place with one small neck. There are eighteen companies working at U. City, and a great many of them were on location, but I found Jim Corbett at home and making "The Prince of Avenue A" in a big Bowery mission set.

Mary Warren is playing opposite Mr. Corbett and Harry Northrup is the heavy. Harry had such a good make-up that I didn't recognize him until I heard his voice. George Fisher, Lydia Yeamans Titus, Frederick Vrooman, Cora Drew and Johnnie Cook are also in the cast, and Jack Ford is directing.

Trailing the Lion to Von Stroheim.

Harry Franklin was making "Rouge and Riches," with Mary MacLaren in the lead, and Wallace MacDonald, Syn De Conde, Marguerite Snow, who is a woman heavy in the piece, Helene Sullivan, Lloyd Whitlock, Dorothy Abril, Robert Walker and Alberta Lee in the cast.

Mr. Franklin was shooting back stage theatre stuff on the stage of the big theatre that is maintained as a permanent prop at U. City.

After leaving the theatre I heard sounds that I was sure meant that a lion picture was being made. I trailed the sound to its lair, but it was only Eric Von Stroheim talking through a megaphone as he piloted a scene for "The Woman in the Plot," with Sam De Grasse, Clyde Fillmore, Maud George, Mae Busch, and Leo White (the French Count) in the action.

I stopped on one of the dark stages for a few minutes and looked on while Charles Girard made a beautiful scene with a beautiful lady on a balcony for "The Phantom Melody," Monroe Salisbury's last picture for Universal.

"This Way to Universal City."

Over on the back lot I saw Director Tod Browning and Priscilla Dean, Wallace Beery and a lot more, making stuff in a smashing big Oriental street scene for "The Virgin of Stamboul."

Carl Laemmle ought to put up a sign reading "This Way to Universal City" down where the road crosses the P. E. tracks. As I was leaving the studio I met two chaps, evidently tourists, in a big car. One of them pointed toward the plant and asked, "It that Los Angeles."

"No," I yelled, as they shot by, "that's Universal City."

As they passed me again after they had turned around, I heard one of them grumbling: "I told you we ought to stop at the little burg we passed a while back."

I don't know whether they had come in from the San Fernando Valley or not. In that case the little burg might have been Lankershim or Van Nuys, but if they came from the other direction it must have been Los Angeles. Any way you look at it, it's a terrible slam on our fair city. What would the Booster Club say?

Mabel Normand Makes Her Boss Laugh.
Samuel Goldwyn admits she's funny, Mabel doesn't deny it and Director Victor L. Schertzinger makes it unanimous.

Arrested Four Times But Still Fights for Sunday

LIFE with Miss Dolly Spurr, general manager of the Mutual Theatre Company, of Marion, Ind., operating the Indiana Lyric and Royal-Grand theatres at that place, is getting to be just one arrest after the other.

Miss Spurr, with several of her employes, was arrested Sunday, November 16, for having opened the Lyric Theatre in alleged violation of the recently enacted city ordinance prohibiting theatrical exhibitions and motion picture shows on Sunday. This is the fourth time this plucky exhibitor has been arrested for alleged desecration of the Sabbath in the last few weeks.

The new ordinance, Miss Spurr declares, is unfair and undemocratic and should not be in existence. She opened the Lyric, in the face of a heavy fine and jail sentence, in the hope of making a test case on the question and intends to take the case to the higher courts.

At the time Miss Spurr opened the Lyric she and several of her employes were taken to police headquarters and later were released without bond. City Attorney Williams announced after the arrest that the charge of violating the Sunday show ordinance would be made against the theatre company as a corporation and not against any individual connected with the operation of the theatre.

If, under this arrangement, a conviction is obtained there will be no jail sentences for officers or employes of the company, but the corporation would be liable to a fine of $25 to $300.

Harry Roberts, attorney for the theatre company, intends to file a motion for a change of venue from Mayor Hulley's court and will contend that the ordinance prohibiting shows on Sundays is unconstitutional in that the council can regulate but not prohibit Sunday exhibitions.

"Daddy Long Legs" Popular in Britain.

"Daddy Long Legs," Mary Pickford's first First National production, which is being released in Great Britain by the Walturdaw Company, Ltd., is creating nothing less than a sensation, says David P. Howells, who has just returned from Europe where he placed his 1920 contracts. The picture has not only made a profound appeal to the people there as a dramatic offering, but has also aroused a great feeling for orphans.

As a result of its showing orphan asylums and homes throughout the United Kingdom are being investigated to see what sort of treatment is accorded to their inmates. Children are being taken from the homes and adopted by kindly people and contributions to the various homes have increased noticeably. Since the showing of the picture several very large gifts of funds have been made to several of the children's homes in London.

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Again Comes the Masterful, Intimate Touch of Griffith in His Latest, "Scarlet Days."
A story of the West, when both days and nights were scarlet. On the Paramount-Artcraft schedule.

MITCHELL LEWIS TO STAR FOR METRO

Virile Actor to Appear in Picturization of Jack London Novels—Four Vehicles Selected

As its newest star, Metro Pictures Corporation has signed Mitchell Lewis and announces that this virile actor will appear in picturizations of four great novels by the late Jack London. Mr. Lewis, who sprang into fame with his impersonattions of Poleon, in Rex Beach's "The Barrier," and subsequently has enacted a number of other vigorous "outdoor" roles for the screen, will start his work with Metro about the first of the year at the company's spacious modern studios in Hollywood, Cal.

London Stories Selected.

The four Jack London stories thus far selected as vehicles for Mr. Lewis's rugged personality are "Smoke Bellew," "The Star Rover," "A Daughter of the Snows" and "Burning Daylight." They were chosen as the most representative of the works of Jack London and will be produced by Screen Classics, Inc.

Metro is able to present the Jack London stories under an arrangement with J. Frank Brockliss and C. E. Shurtleff, prominent English motion picture men and officers of C. E. Shurtleff, Inc., which controls the screen rights to the Jack London novels. The agreement was reached during the recent trip to the West coast of Richard A. Rowland, Metro president, who was accompanied by Brockliss.

Taylor Holmes Also Secured.

Acquisition of the Jack London stories and of Mitchell Lewis as a star to interpret them on the screen follows on the heels of another important announcement by Metro, namely, that Metro will release and distribute the pictures of Taylor Holmes, the engaging comedian, who is now producer and star of the new Taylor Holmes Productions, Inc.

Mitchell Lewis is an actor of long experience both on the stage and before the camera. Physically he is ideally suited to the roles of the London heroes, starring Anna Bos, the Nazimova of Europe. The picture will be distributed by Frank G. Hall, president of Hallmark Pictures Corporation, under the Famous Director's Series, releasing in the first of the year.

Buys Rights to "Carmen of the North."

British American Pictures Finance Corporation, of which Nancibelle W. Grant is the president, purchased the world-wide rights to "Carmen of the North," a five reel feature production

Jensen and Von Herberg Now Showing "Desert Gold"

JENSEN and von Herberg's four first run cities of the Pacific Northwest, Seattle, Portland, Tacoma and Butte, are now seeing Benjamin B. Hampton's first Zane Grey production, "Desert Gold," under contracts signed during the past week for four weeks of showings of this production in their chain of theatres. "Desert Gold" opened in the Northwest at Tacoma on November 22, followed on November 29 in Portland and the week following will play simultaneously in Seattle and Butte.

During the current week "Desert Gold" has broken all the house records at the Colonial, Richmond, Va. Contracts for first run presentations with immediate play dates have been signed with the Fuller Theatre, Kalamazoo; with Goldberg Brothers, of Omaha, for the largest and newest of their three Omaha first run houses; with twenty-five of the S. A. Lynch cities in South Carolina, North Carolina, Georgia, Florida and Alabama; with the Lafayette Theatre, New Orleans, and with the Waldorf Theatre, Boston, the last named for a week or longer engagement.

"Desert Gold" has also just completed a record-smashing engagement at the Minerva Theatre, Pittsburgh.

Edward J. Connelly.
The Japanese model maker in Viola Dana's next Metro, "The Willow Tree."

Robertson-Cole Has Book on New South Seas Series

IN addition to a nationwide advertising and publicity campaign, Robertson-Cole has issued a twenty-four page campaign book on Martin Johnson's new South Seas series, "On the Borderland of Civilization." These short subjects, which are doing a record business in the leading motion picture houses in the country, are said to be among the best advertised in the history of motion pictures. Besides the campaign book and the campaign in favor of the great series, more than 200 of the leading newspapers in the country are running the story of Johnson's great adventure into the "unknown."

The cover of the campaign book shows one of the natives in the South Sea Islands watching from shore and prepared to halt the invasion of the newcomer. On the back cover of the campaign book is a scene in the unknown land and a strong argument for the showing of these features.

Backing the cover is a plain talk to the exhibitor, telling him of the worth of the Martin Johnson series and showing that the Johnson features in the past have been shown in more than 4,000 of the leading theatres in the United States and Europe. On this same page are stories to be clipped for newspaper showings and a reproduction of a three sheet on the first of the series. Lobby displays on the first of the series, together with additional press matter, occupies one of the pages. The exploitation possibilities of the unique pictures are also discussed on this page.

The latest Martin Johnson series are divided into a series of ten short subjects.

Louis B. Mayer Plans Big Circus Exploitation for "In Old Kentucky"

THOUGH 3,000 miles away and busy producing starring vehicles for Anita Stewart and Mildred Harris Chaplin, Louis B. Mayer is in constant touch with his New York offices in the big publicity and exploitation campaign being conducted for "In Old Kentucky." He has made the wires hum with suggestions as to how he wants Anita Stewart's latest creation to be presented.

Just before he left for the West Coast Mayer called his publicity forces together and said, "Boys we've got the goods. I want it played like a circus—

"Raindrops"
Caught in the riverbed by Paramount-Post Nature Picture Camera.

brass bands, circus billing and circus stunt publicity. Spare no expense."

The Mayer publicity forces have been working for weeks to make ready for the initial showing of this melodrama, which will take place toward the end of December. It is to be advertised and played like a circus. All the large cities are to be covered from the road show basis, playing on percentage.

Horses to Race on Treadmills.

Accompanying the film is to be a spectacular stage effect of racing horses to visualize the exciting race track scene. Jockeys on fast horses will run on specially constructed stage treadmills—a novelty providing great advertising possibilities. Another elaborate stage setting will introduce a Kentucky cabin in mountaineer style. With this cabin scene will be introduced the singing of a colored quartet and the pickaninny band which has long been a feature of the speaking stage presentation of "In Old Kentucky."

In addition to the line of lithographs and the complete lobby display devised for the picture, local newspaper comments of magniture are being arranged. These will be further aided by spectacular stunts. One of these is a parade of trained jockeys on race horses through the principal streets of each city. A second "horse" stunt will be the use of Night Riders. By day they will parade silently through the streets, the white hooded and white shrouded horses going two by two, mountaineers' rifles over the riders' knees. By night the same men will bear flaming torches.

Comedy Girl to Walk Streets.

A girl wearing the comedy make-up used by Anita Stewart in the picture will mingle with the crowds on the principal streets of the city for days before the showing of the picture, with no clue as to her identity or purpose. A day or two before the showing of the picture the same girl will have a small card bearing the ad for the local showing of "In Old Kentucky" added to her equipment. The pickaninny band will also be used as "ballyhoo" and will give "concerts" of a few minutes' duration at many points in the city, also taking part in the "circus parade" of jockeys, Night Riders, brass bands and the "mystery girl."

The New York publicity offiices have collected half a dozen complete moonshine distillery outfits with the huge winding coils which comprise the still itself, the demijohns, kegs and "sour-mash" tubs. These will be used in reproducing a moonshiner's cave in some big window and three or four men in Kentucky moonshiners' garb will go through all the processes of making whiskey.

Fashion Show at Department Store.

A fashion show with girls wearing the different styles of costumes worn by Miss Stewart in the mountain scenes, ending with lovely gowns of the type she wears toward the end of the film, will be staged at the leading department store in each city.

Miss Stewart has written a song, "In Old Kentucky." It was considered so good that the professional department of the publishers was very anxious to secure it as a catalogue number.

Taylor Holmes Shooting His Opening Comedy Scenes

USE of the Dunwoodie Golf Club in Westchester County, N. Y., and the Delmar Estate at Glen Cove, L. I., was obtained by Taylor Holmes Productions, Inc., in making scenes for "Nothing but the Truth," the star's first picture with his own company. Arrangements were made after a long search for places that would convincingly embody the fashionable atmosphere of social life in and about New York City, contained in the original stage comedy.

"Nothing But the Truth" is the first of a series of pictures which Taylor Holmes will make as an independent producer and release through Metro. Two others that will follow are "The Very Idea," the farce comedy success by William Le Baron, and "Nothing But Lies," by Aaron Hoffman. Tom Persons is in charge of the productions for the Taylor Holmes organization.

Director David Kirkland and his assistants have also haunted the art galleries and studios along Fifth avenue and adjoining it to obtain rare works of art and furniture with which to decorate interiors. A pair of huge Ming vases of exceptionally rare quality were picked up one day in a Fifth avenue art gallery after Mr. Kirkland had indulged in a session of spirited bidding against some zealous art collectors.

Beatriz Michelena Soon to Make "Heart of Juanita"

BEATRIZ MICHELENA, who stepped from a high position on the operatic stage to enter filmland, will soon make her reappearance on the screen in her latest production, "Heart of Juanita." This production de luxe, directed by George E. Middleton, was produced by her own company for release through the exchange of Robertson-Cole.

In her role as the Spanish beauty in "Heart of Juanita," Michelena is said to rise to higher dramatic situations than ever before in her screen career. Surrounding her in her latest productions is a cast of rare excellence, including Albert Morrison, Andrew Robson, Clarence Arper, Irene Outtrim and William Pike.

The story deals with the great outdoors. Juanita is enticed to the home of Jim Brandt, a typical westerner, who promises to marry her. "Blondie," a dance hall artist, and Jim are found in an embrace by the Spanish beauty, who in a fit of jealousy stabs the man. She is finally captured by the sheriff, but his gun is exploded and he is shot. The girl seeks protection in a hermit's cave. After a series of thrilling encounters, the hermit and girl find they are really in love with one another.

Hutchinson on Way to Coast.

President Samuel S. Hutchinson, of the American Film Company, Inc., has left for the company's Santa Barbara studios, where he expects to remain until the first of the year, giving his personal supervision to Marguerita Sylva's first "Flying A" production.

Mr. Hutchinson is enthusiastic over the screen possibilities both of the diva and of the vehicle that has been selected for her first American motion picture.

Enter Pearl White
Who knows every secret spring in Pathe's serial walls.

Ontario Censoring Board Claims to Have Raised Standard of Pictures

By W. M. Gladish

THAT the influence of moving picture censors has raised the standard of moving picture productions and has improved moving pictures generally is the claim set forth for the Ontario Board of Moving Picture Censors, whose office and workshop are located at Toronto, Ontario. The public has been allowed to see the best, it is declared, and is satisfied, accordingly, with the result that it wants to see more.

The argument is made that if all pictures produced had been permitted to be screened, probably a negative result would have been obtained. A gruesome subject, a crude melodrama, or an apparently immoral feature, if passed might have had the effect of killing enthusiasm for film entertainment, it is urged. The demand has always been for good pictures and the censors have been passing through exactly what the people want, it is argued. Finally, the declaration has been made that the physical and moral atmosphere of the picture theatre has been greatly improved during the last few years and censorship may claim much credit for the improvement.

Overwhelmed with Work.

Whatever the opinion of moving picture exhibitors and exchange managers may be on this subject, reference to the actual activities of the moving picture censors of Ontario is interesting. The Ontario Board of Moving Picture Censors was established eight years ago, with three members. There are still only three members, but they are crying for help, because of the great increase in the volume of film which flows through their bureau. During one week in October, no less than 365 reels of pictures were screened in the office of the censors for the official examination. The average for the past year has been about thirty reels per day. The pictures are screened at the rate of 1,000 feet every nine minutes and notes and records on each picture are written by the examiners for future reference and for comparison with the findings of other film censors.

When the Ontario board was oppointed eight years ago, only 25 per cent. of all pictures were approved for public presentation. At the present time, 60 per cent. of all films are passed in Ontario without deletion, it is declared.

Condemned 350 Reels.

During the last twelve months, the number of different reels passed with eliminations totaled 1,253, while the number of reels condemned entirely was about 350. If the latter were all five-reel subjects, the total represents seventy film features; but many of the condemned reels were comedies. The censors declare that they have passed 60 per cent. without a cut, and they also declare that some 1,600 reels were condemned or cut—then it must mean that upwards of 4,000 reels pass through their hands in a year.

The Ontario board co-operates with a number of other censor organizations. Each month a report of findings is made out, and these reports are mailed to all other film censors in Canada. There is a censor board for every Canadian province, but Ontario is more or less a standard for the others, it is declared. One reason for this is that a majority of releases reach Toronto first and then pass to the other provincial capitals. But the censors of Manitoba and Quebec frequently kill subjects which have been approved by the Ontario board.

Exchange Data with Other Boards.

The Ontario board receives weekly reports from the National Board of Review of the United States, and also receives weekly statements from the Board of Censors for the state of Pennsylvania. No mention is made of the censors for the state of Ohio or of any municipal boards throughout the United States. The censors of Australia and New Zealand communicate with the Ontario board in the same way, monthly statements being exchanged. This plan is followed because the Ontario board is making a real attempt, it is stated, to standardize the censorship code. The reports from the National Board of Review and the Pennsylvania Censor Board are considered particularly valuable because 90 per cent. of the pictures viewed by the Ontario censors are imported from the United States.

The censors make note of the fact that importations of moving pictures from Great Britain are on the increase, but the British releases are not shown any preference by the Ontario board, it is pointed out.

Examined Fifty-five Reels in a Day.

The biggest day of the Ontario board was when ninety-three reels were examined, but a number of these reels were second or third prints. The board has actually examined fifty-five different reels in a day, however.

For a number of years the Ontario board made use of a strip of film inserted in the picture immediately after the main title, to show the public that the feature had been passed. This strip generally measured about three feet and was by no means ornamental. It formed no precaution against deception, because the strip could be transferred to an uncensored picture. So the censors' announcement disappeared and in its place came the censors' reel band and the impression of the censors' seal at both ends of a reel. The seal does not appear on the screen, however. The film strip formerly used cost the Ontario government over $2,000 each year, it is asserted.

Snapped at Seventeen.
Marjorie Daw, leading lady for Marshall Neilan. Sweet as Sixteen.

"Raindrops."
Giving an Idea of the beauties of Paramount-Post Nature Pictures.

Pathe to Distribute Latest Desmond Feature

PATHE will distribute William Desmond's latest starring vehicle, "The Prince and Betty," produced by Jesse D. Hampton from the novel by Pelham Grenville Wodehouse. The contract has just been signed, and release date for the Hampton photodrama has been set for December 21. Pathe is also distributing the Blanche Sweet features produced by Jesse D. Hampton.

Desmond's leading woman is Mary Thurman, who not so long ago, was captivating audiences with her appearance in comedies beautified by bathing girls.

The direction was by Robert Thornby. Fred Myton wrote the continuity. Supporting Desmond are Anita Kay, George Swann, Walter Perry, Wilton Taylor, William Devaull, and Frank Lanning.

Reviews and Comments

Breezes and Wings of Morning.
Bill Farnum entertains in another "big man" role in Fox's "Wings of the Mornings."

"Fighting Cressy"

A Bret Harte Civil War Story Starring Blanche Sweet and Released by Pathe.

BRET HARTE'S story, "Cressy," is the original of this six-part picture directed by Robert T. Thornby and starring Blanche Sweet. It is a tale of California just before the Civil War and has been changed somewhat while being adapted to the screen. A feud between two families that have migrated from Kentucky supplies the gunplay and the love interest is a stormy one until the daughter of Hiram McKinstry and the nephew of Old Man Harrison stop fighting on opposite sides and take to embracing each other.

Having been written by Harte the story is rich in picturesque types, and the scenario writer has sacrificed action to characterization. There is no real clash until the picture is half over, and then it comes through making the school teacher the villain. The local color is excellent and many of the scenes are of great natural beauty. One noticeable slip is in having a traveling photographer operate a camera with a drop shutter and a rubber bulb.

As Cressy McKinstry, whose father's fight is her fight, Blanche Sweet returned to the class of youthful heroines she acts so charmingly. In a part that might easily have been overdone she scores all the points with that artistic touch which so perfectly counterfeits nature. Russell Simpson contributes another of his sterling impersonations as Hiram McKinstry, and the entire cast is up to the mark. The picture was produced by Jesse D. Hampton and released by Pathe. WEITZEL.

"Brothers Divided"

Frank Keenan in Deep and Tender Emotional Story Released by Pathe.

A STRONG five-reel subject, written by Gertrude Andrews, which features Frank Keenan depicts two brothers, one a crabbed business man, the other a convict who has served twenty years. The latter takes charge of a mill operated by the former and revolutionizes the business for the better. The resulting story is one that touches many deep and tender emotions and Mr. Keenan makes the most of his opportunities as a character performer of note. Each of the brothers is firmly drawn and lifelike. The work of Wallace MacDonald and Ruth Langston, as the lovers, is also commendable. The former, as Max King, does an excellent juvenile bit. The story as a whole is full of effective heart interest.

McELRAVY.

"Victory"

Maurice Tourneur Production Featuring Jack Holt and Seena Owen Presented by Paramount-Artcraft.

A MAURICE TOURNEUR adaptation of a Conrad novel with Jack Holt, Seena Owen and a fine supporting cast. A classy and interesting story of love and adventure in the South Seas. Jack Holt is a recluse who has pacifist views of love and war, avoids women and kills from principle, and lives on a deserted island. His protective instincts are aroused by the persecution of Alma, violinist of a women's orchestra on a neighboring island, and he carries her away to his own, but he avoids falling in love with her. When his island is visited by three of the worst desperadoes in that part of the world, he finds himself involved in a terrific conflict, illumined by a suddenly-active volcano, and he learns both to love and to kill. An original and interesting picture, picturesque in detail, splendidly types, a refreshing change from the conventional in nearly all respects. It held a crowded house at the Rialto fascinated. HARRISON.

"The Wings of the Morning"

William Farnum Scores in His Latest Fox Picture.

A SIX-REEL adaptation of Louis Tracy's famous adventure novel, with William Farnum and Louise Lovely in the leading roles, supported by a fine cast. This is a remarkably satisfying tale of love and heroism, abounding in big melodramatic moments and carrying a full spread of story interest. Just as the novel has long ranked as one of the best adventure yarns ever written, so the screen version is likely to prove successful. It has stuck so closely by the stirring events in the original, that those who have read the book will be amazed. A big success.

McELRAVY.

"The Pointing Finger"

Universal Picture, Starring Mary MacLaren, Has Entertaining Story.

A FIVE-REEL picture, adapted from a story by Frank R. Adams, "The Pointing Finger," features Mary MacLaren in the leading role. She portrays a young girl who escapes from an orphan asylum and goes to a nearby city. She is suspected of having stolen money from the institution and to cover up her identity transforms her appearance as much as possible and takes work as assistant to a biologist. Later she falls in love with the latter's son. The theft is traced to her, but she is cleared at the end. The story is a good one of a light, amusing sort and gives Mary MacLaren a chance to display considerable diversified skill as an actress. Johnnie Cook does an interesting character part as the biologist, and Carl Stockdale handles the role of the villain successfully. The scenes are entertaining and contain some good outdoor effects. An entertaining release.

"Fugitive from Matrimony"

Jesse D. Hampton Production Starring H. B. Warner Is Interesting Picture.

H. B. WARNER is the star of "A Fugitive from Matrimony," a five-part picture produced by Jesse D. Hampton and released by Robertson-Cole. The story is a comedy with a melodramatic finish and will entertain anyone who is willing to accept the proposition that a man of wealth and high social standing would exchange clothes with an escaped prisoner to prevent the criminal from being retaken; would then steal into a strange house in order to trade the prison garb he is wearing for less conspicuous garments, be discovered by the daughter of the house and end the evening by being introduced to a dinner party under his rightful name, although the young woman who procures him the proper clothing for such an occasion firmly believes he has just escaped from Sing Sing. The other incidents of the plot show that the heroine's interest in the supposed convict ripens into love, and a further attempt to help him take the right path gives the happy information that he is not only an honest man, but has every advantage of name and position and is eager to make her his wife.

Sunshine After the Fight.
Blanche Sweet is a real heroine in her latest Pathe, "Fighting Cressy."

On Latest Productions

There are several serious scenes in the story, and the real convict is prevailed upon to reform through the devotion of a sweetheart and the help of the man that traded clothes with him. The director has played up every comedy point possible, and kept the action moving steadily. A police raid on a criminal resort and the rescue of the heroine by the hero puts in a good punch near the finish. The production is of excellent quality, cast, locations and photography being in keeping with all requirements. H. B. Warner is easy and forceful and looks the character of the young aristocrat. Senna Owen is an attractive heroine. WEITZEL.

"Lost Money"

Madlaine Traverse Heads Cast in Fox Picture of Strong Emotional Appeal.

MADLAINE TRAVERSE is the star of "Lost Money," a drama of the African diamond mines in which the law of compensation is strongly set forth. Her role is that of Judith, spoiled child of Graham Atherstone, an Englishman seeking in vain to retrieve his lost fortunes in South Africa, who has concealed his embarrassed financial condition from his daughter. Adjoining his barren mine is the successful one of Ox Lanyon, and Atherstone is entrusted with it while the owner is engaged in a perilous jungle rescue.

Atherton yields to a temptation to save himself and daughter at Lanyon's expense, only to be confronted by Lanyon upon his return, after being reported dead. Lanyon cannot recover his property, but he carries off Judith. Their hardships and perils transform the spoiled girl into a woman of strong character and fine heart, humanizing her and Lanyon and drawing them together in ties not to be broken on their return to civilization. Both cast and scenes are well chosen in this screen novel and it provides a fair entertainment of its kind. HARRISON.

"I'm a Nice Fella"——
A bloodthirsty but powerful moment from Tourneur's Artcraft, "Victory."

Film Comments

FILM MAGAZINE, No. 27 (Pathe).—An outstanding feature of this number is the "slow camera" illustration of javelin throwing and pole vaulting. The animals of the Bronx Zoo also turn up some interesting new stunts. Tinted scenes from rural France and laughable glimpses in a Newark hospital for babies are other subjects of appeal.

CAPTAIN KIDD'S KIDS (Rolin-Pathe).—A two-reel Harold Lloyd comedy which is calculated to drive away dull care. After a "wet" party at a bachelor's banquet he embarks on a vessel and has a lot of misadventures at sea. He dreams that the ship is captured by a lot of women pirates, and the dream is portrayed by a number of California's attractive girls in pirate attire. This is novel and diverting throughout.

BELOW THE WATER LINE (Pathe).—Chapter 4 of "The Black Secret." This brings some interesting new developments in the plot. Evelyn Erith, the secret service girl, having saved Kay McKay from death at the hands of the spies, learns that he knows the way to find out the "great secret," the key to which is hidden in a forest in Switzerland. She takes him as a prisoner on board a vessel and they soon discover that the spies are on their trail. The bomb episode in the hold is thrilling.

IT'S A HARD LIFE (Rolin-Pathe).—A brisk little comedy featuring Snub Pollard as a henpecked husband, who goes out on a series of adventures. He is pursued by cops and detectives and joins the Salvation Army in an effort to escape. Later he visits a barber's shop, employing women barbers, and discovers that his wife has just procured a job there. He flees with her at his heels.

BROWNIE'S DOG GONE TRICKS (Century), Nov. 19.—A two-reel comic, by Vin Moore, featuring Dot Farley, Phil Dunham and others; also a good dog actor. This contains a lot of breezy but irresistible humor. It is packed with comic stunts that bring genuine laughter and should appeal to all audiences which like good slapsticks comedies, which nowadays includes nearly all of them.

THE TRAIL OF THE HOLDUP MAN (Western), Nov. 29.—A two-reel subject, by Jack Jevne, featuring Hoot Gibson and Magda Lane. The former plays the role of a young cowboy who commits a series of hold-ups near a big hotel for advertising purposes, being a sort of bandit press agent. The idea in this is clever and it also carries a good love story.

"HIS LAST FALSE STEP" (Mack Sennet Comedy).—A lively farce with a genuine story of the infidelity of a married man with a pretty wife, Malcolm Ford as the unfaithful one, and a strong supporting cast. The foolish husband attempts to ma e a date with a fair and frivolous charmer whose card has come into his possession, and is arranging all the details while his wife stands listening. He tries to explain that it is a business matter, but is forced to go to the bathroom to think it over. While thus engaged he has a horrible dream of his adventures with the frivolous lady who puts him through the exciting adventures of a badger game. That he finally escapes and wakes to find himself safe at home determines him that it shall be his last false step.

Glory.
Gloria Swanson, whose beauty enhances Cecil B. DeMille's Artcraft, "Male and Female."

First King Cole Comedy in Course of Production

AFTER months of preparation, which resulted in a complete reequipment of the Dongan Hills Studio of the Motion Picture Producing Company of America, the filming of the first King Cole comedy has been started.

Sammy Burns, who will star in the King Cole Comedies, reports that the first comedy should be completed by the first of the new year. A second and third will then be completed before any of the "King Coles" are offered exhibitors. Roy McCardell, who wrote the script now being filmed, is reported to have exceeded all his previous comedy records in its structure.

The studio has been equipped with two giant Sunlight Arcs, a new motor and generator set, and all other equipment necessary for the filming of comedies in a first class manner. Two negatives will be made of each picture.

Supporting Mr. Burns in the comedy now being taken are Marion Warner, Carmen Seaman, Bob Maximillian, Pierre Colosse and Adele Arnold. Others under contract with the company include Ivan Bankoff, the dancer, and several players whose names have not been announced.

Assisting Mr. Burns in the mechanical department are Leonard Smith, photographer on General Pershing's official staff in France, and for many years cameraman with the Vitagraph Company of America. Ernest Powell, recently of the Rothacker Film Corporation of Chicago, will also grind the crank. Joe Basil is assistant director.

Exploitation Stunts for Realart Film Keep Washington Public Awake

BERT ADLER, of the Realart Pictures, supplies some interesting details as to the publicity stunts for its recent production, "Soldiers of Fortune," including some unusually good tie-ups. The picture was launched in Washington and here a capital drive was started by means of teasers. These were column width and were started reading only "Sold for," one of these being run on pages 2, 3, 4 and 5, leading up to the page on which the dramatic advertisements appeared, eventually reading as shown in the cut.

This worked out much better than a straight teaser campaign, and it had readers interested as any mystery will. The full line was run in by the time the advertising paper was out.

There was no book or department store tie-up, since the book is sold by Harper and Brothers in a subscription edition only, and it was not possible to obtain window displays. It is worth noticing, however, that a stationer in another town used the posters and still pictures to hook up with an announcement that he would take orders for the subscription edition.

But there were two local tie-ups, one with the Trinity Community House and another with the Red Cross membership campaign. These worked from different angles.

The Community House was given a special showing, and this was placed late in the week in order that the press work done by the charity might also help the house. The papers gave extensive mention to all of the activities of the charity, which was backed by the influential members of the official circle, and mention of the play necessarily helped the house.

Fine for Planting Displays.

The special cards announcing the showing for the benefit of the charity were also put out very extensively and they got into windows in many stores where show bills are never permitted. The cards advertised the charity showing, but they also advertised the picture and the house.

Similarly the Red Cross campaign helped the display by showing colored lobby photographs on the many subscription stands scattered through the city in choice locations. Of course these show only the Red Cross date, but the real publicity ran for the week. For this reason, both showings were put toward the end of the week. The Red Cross further helped by aiding the distribution of a special herald in the form of a newspaper. This was distributed in the residential sections by the Boy Scouts and in the business district by the Women's Motor Corps.

House to House Distribution.

The same paper was distributed for the house by slipping into the papers on newspaper routes and were sent out to a mailing list made up from the telephone book.

In the newspaper advertising the cut showing two women were used with the idea of emphasizing the fact that this was not a war story, as the title might indicate.

As the picture deals with civil engineers, Mr. Adler suggests that where these are organized, it might be possible to obtain their attendance in a body.

He adds a novel stunt worked by E. O. Child, of Dayton, who got a friend of Mr. Davis to write an "appreciation," which a local paper printed. In the same town "jackets" for books from the public library, were printed with an advertisement of the library, play and theatre.

Are You Playing Pathe's Serial, "Black Secret"?

THREE novel publicity and exploitation devices are being used by theatres in connection with the Pathe serial "The Black Secret," starring Pearl White.

Fox's Theatre at Springfield, Mass., is issuing small folded cards. On the front, printed in white letters on a black background, are the words: "Sh! The Black Secret!" This opens in the center and inside on the full length of the card is a suitable announcement.

The Haverford Theatre, Philadelphia, is issuing a small blotter bearing Pearl White's picture and announcement of the showing of the first episode of "The Black Secret."

The Orpheum at Fort Worth launched the first episode by distributing sealed envelopes, each marked "Don't Open This—It Contains a Secret." Inside the envelope was a herald on "The Black Secret."

Small Town Showman Has Some First-Run Ideas

WHEN it comes to exploitation ideas, the big city exhibitors have no corner on the market. An exhibitor in Chilhowee, Kan., a town of 600 population, worked a teaser campaign in connection with the showing of the Pathe serial, "Bound and Gagged," that has been bringing results.

This exhibitor prepared a series of teaser post cards, each hand lettered, and every family in Chilhowee received them. There were four in the set, as follows:

Card No. 1—"What would you do if you had a million $ and your girl loved a tramp better than she loved you? Listen! You'll get another card. Keep this one. It might get interesting."

Card No. 2—"The Girl said she would wait if he would go round the world starting from an empty room, without clothing, money or using his wealth in any way in making the trip. Now you'll get the next card soon."

Card No. 3—"He agreed to do this, so they put him in an empty room, stripped him of clothing, n'everything—and right here's where his genius started working. He took the curtain from the window and wrapped it around him. You'll get the next card tomorrow."

Card No. 4—"'Bound and Gagged' is the title of this story and it's a hummer—starting the 18th."

Awakened Community Interest.

"Upstairs and Down" publicity, as reported by Selznick exploitation representatives, took the form of beauty contests and dances, as best befitting the star, Olive Thomas. Oakland, San Diego, Albany, Omaha, Denver, and Baltimore are a few of the cities where Selznick exhibitors and exploitation men put over these first aids to publicity.

Juvenile "Principals" of Realart's Richard Harding Davis Memorial Showing at the Capitol.

Realart paid a tribute to the author of its "Soldiers of Fortune" production on Satur day morning, November 22.

Keeping in Personal Touch

By Sam Spedon

PRESIDENT GEORGE IRVING, Secretary Ashley Miller and Treasurer C. J. Williams, of the Motion Picture Directors' Association, will offer a prize for the best article written on better motion pictures and the general uplift of the industry. The winner of the prize will be distinguished by being selected leader of the grand march at the annual ball of M. P. D. A., which is to be held this winter.

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Frederick A. Thomson, the director, recently completed Arthur Somers Roche's "Sport of Kings," with Matt Moore and Margot Kelly in the leading roles. Mr. Thomson will probably make a trip to California in the near future.

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Sam Zierler and Miss Frieda Holzman were joined in wedlock on Wednesday, November 26, at high noon. They will spend their honeymoon at Atlantic City.

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Salvatore Adorno, former owner of the Grand Theatre at Middletown, it is generally understood, will build a modern theatre in that town.

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The Vitagraph officials have been looking around New Haven, Conn., in view of opening an exchange there.

* * *

Henry McMahon, head of Famous Players-Lasky educational department, has resigned. His expert knowledge of educational productions makes him very much in demand in this line of visualized instruction.

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Edgar Lewis has just finished editing and titling "Other Men's Shoes" for Pathe. He soon leaves for the coast.

* * *

S. T. Stevens, Hallmark field manager, is now in Los Angeles.

* * *

Jake Wells is enlarging and remodeling the Colonial at Richmond, Va. His theatrical interests are now centered in Norfolk and Richmond.

* * *

Fox Film Corporation is reported to have taken space for its New Haven exchange.

* * *

Tom Terriss, popular Vitagraph director, spent a night in New York last week, the first since his work on "The Fortune Hunters" took him to the studio at Bayside, L. I.

* * *

W. H. Linton, of the Olympic Theatre, Utica, N. Y., was in New York last week. Mr. Linton was elated over the vote of the Utica Board of Aldermen in favor of Sunday opening.

* * *

David Cohen, of the Symphony Theatre, at Binghamton, N. Y., was in New York last week. Mr. Cohen is erecting a $300,000 house in Binghamton, to be opened February 1. It will open with "Polyanna," the first Mary Pickford shown under the presentation of the United Artist Corporation.

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Walter Ackerman, associated with the Arthur F. Beck Pictures as "universal provider" or head property man, has just finished work on the serial "The Isle of Jewels," featuring Stuart Holmes and Frankie Mann. Mr. Ackerman has recently been appointed assistant director to Perry Vekroff in the next Leah Baird feature, "Cynthia of the Minute."

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William H. Bomb, former studio manager for Famous Players, has been appointed to the same position at the Marshal Neilan studio at Los Angeles.

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J. Searle Dawley has returned from a three weeks' visit to Denver. It is said he shortly will begin the direction of an Artco production.

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Colonel Drummond, of Knoxville; Joseph L. Friedman, of Chicago, the Celebated Players' Company; Harry Charnas, of Cleveland, Standard Film Corporation; Herman Rifkin, of Boston; F. W. Herring, of Pittsburgh; Ben Amsterdam, of Philadelphia, Masterpiece Company, and D. R. Craver, of Charlotte, N. C., all state rights buyers, were in New York within the past week.

Our Idea of a Good Picture.
With charming Shirley Mason, new Fox star, as the center. Shirley's coming in "Her Elephant Man."

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Phil Lonergan is scenariozing Gouveneur Morris' book "The Penalty," for the Goldwyn Company.

* * *

George Arthur Gray, magazine writer, assistant to Frank Brunner in Pathe serial publicity department, is at work on a melodramatic romance, which he calls "The Red Lamar." The locale is laid in Thibet.

* * *

Nat Deverich, who for many years was associated with several well known companies as film editor, has joined the ranks of directors. Mr. Deverich recently resigned from the Marshal Neilan Pictures Corporation, to direct Gene Gauntier in her first picture as head of her own company. Mr. Deverich left the Marshal Neilan company with much regret and the best wishes of his employers and associates.

* * *

Naida Carle, late of D. W. Griffith scenario department, has joined the publicity department of Marshal Neilan Pictures Corporation. She is well known as a magazine writer under the name of Betty Burbank.

* * *

Harry Revier, director of "The Return of Tarzan," lost his car by fire on his way to Numa studio in Yonkers. At 237th street and Broadway, the car burst into flames.

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Joe Smylie is contemplating a trip to the other side. He has an offer to affiliate with a European-American company.

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Charles Chapman, the technical director, has gone to Fort Henry, N. Y., where Charles Miller is taking scenes for a Robert Serviss story.

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"Doc" Willat, who has just returned from a visit to the Coast, is preparing to go back there again to produce special feature pictures under the direction of his brother Irving Willat.

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H. C. Cornelius, treasurer of Clark and Cornelius Corporation, has returned from Chicago and the middle west.

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A movement has been inaugurated among exhibitors to oppose the effort which is being made by capitalists to acquire a number of the larger theatres in the state.

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Louis Weiss, of the Numa Company, will leave for the coast with "The Return of the Tarzan" players, on Saturday, December 5.

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J. R. Grainger, general manager of the Marshall Neilan Pictures, says "The Eternal Three," now called "The River's End," will be ready for release about December 15.

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George Irving recently finished the production of "The Blue Pearl" and is now making preparations to "shoot" "The Girl in Waiting," a former popular play of the stage.

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Henry Cole is now directing the motion picture publicity for the Re-employment Bureau of New York. He is placing a new slide with the exhibitors entitled, "Out of the Trenches and Into a Job," donated by Louis J. Selznick. By means of slides and the co-operation of the exhibitors the bureau has placed 32,000 soldiers since May 1, 1919.

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Byron Parke is exploiting "Empty Arms." He leaves for the West next week.

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George Balsdon, Vitagraph representative, has been in New York this week, after organizing the Albany exchange. He will return to Syracuse, his headquarters, by way of Connecticut, where, so the story goes, the Vitagraph will establish another exchange.

Blanche Sweet in "Fighting Cressy" Booked by Moss' Broadway Theatre

BLANCHE SWEET came back to Broadway again this week, when "Fighting Cressy," second of her series of starring vehicles under the management of Jesse D. Hampton and distributed by Pathe, was booked at B. S. Moss' Broadway Theatre. This booking is several weeks in advance of the actual release date, but was granted the Broadway upon the insistent demand of the management, following a private screening of the picture.

"Fighting Cressy" is an adaptation of Bret Harte's classic of the West, "Cressy." Fred Myton made the adaptation. Robert T. Thornby directed.

Miss Sweet is surrounded by a strong cast, among whom are numbered Russell Simpson, as Hiram McKinstry; Edward Peil, as John Ford; Pell Trenton, as Joe Masters; Antrim Short, as Seth Davis; Frank Laning, as Old Man Hatrison; Billie Bennet, as Mrs. Dabney, and Georgie Stone, as Georgie.

Critic Praises Picture.

"Mr. Hampton has made a most notable contribution to what may be called 'the cinematic literature' of the day," comments Alden Sedgwick, author and critic, after witnessing a private screening of the fine old romance. "For here is expressed, with all the charm of the written or the spoken word—and with added high values—the story of Bret Harte, an emotional and picturesque page from the history of California.

"The entire charm of the book is here, so that one may see and feel that he is beholding the reality of things. Nothing has been sacrificed to conventional melodrama and the adaptation is made with a studious regard of the master-fictionist who was the author. The producer has been fortunate in having the personality and the sure art and emotional gift of Miss Sweet. She charmingly embodies the spirit of the story and I do not think that she has ever done better work in any other of her notable creations. It is a big story, done in a big way and with all the essentials that make for permanent success," concluded Mr. Sedgwick.

Rochester Welfare League To Enter Exhibiting Field

IN AN effort to test the sentiment of the public in regard to motion pictures, the Social Welfare League of Rochester, N. Y., will conduct a series of experiments in Rochester. The Social Welfare League is an outgrowth of the United Charities, which under the old name sought to unite all public philanthropic and welfare bodies. Under the new name it seeks to act as a medium for all practical and theoretical plans for the public good. The tests it will undertake will be along the lines of determining just what sort of pictures the average person wants to see and wants his or her family to see.

The committee in charge plans to present pictures in a theatre under its own name and auspices. The program will consist of pictures which the committee thinks are entertaining and wholesome for both children and adults. The supposition, of course, is that the public will respond to the high standard of excellence which the committee hopes to establish in its selection of programs.

The committee will endeavor to get an expression of opinion from all who view these pictures and there are many other details of the plan which have been worked out.

"Fathers and mothers," says the announcement, "will be able to take their children to this theatre without fear of the effects of the pictures upon the minds of the child. The program will be selected to meet the varying needs of the entire family. We are assured that the experiment will be watched with deep interest by producers throughout the country, as it is the first plan of its kind to be tried out in this state.

See Industrial Film.

Delegates to the International Trade Conference, now being held in this country, and the members of the New York General Reception Committee, among whom were prominent business men of the city, recently attended the Capitol Theatre, on Broadway, to view an industrial film.

Graphic Reports Record Sales.

Graphic Film Corporation reports record state rights sales on its latest Abramson picture, "Someone Must Pay."

In less than three weeks territory sales arggregating 65 per cent. of the United States and Canada have been made, and several deals are now pending for the balance of territory yet unsold.

Karger Selects Stars and Stories for Third Round of Screen Classics—Alice Lake Featured

SELECTION of vehicles and directors for the Screen Classics, Inc., stars at the Metro studios in Hollywood for the third round of special productions has been made by Maxwell Karger, director general. Camera work on six features comprising the second round of the "fewer and better" pictures is rapidly nearing completion. Director General Karger has added Rex Ingram to his staff of directors and assigned him to direct Alice Lake as a featured player in "Shore Acres."

The first round of Screen Classics, Inc., productions under the "fewer and better" pictures policy was started in June at the same time and finished neck and neck late in August. Bert Lytell in "Lombardi, Ltd.," May Allison in "Fair and Warmer" and Viola Dana in "Please Get Married" made up the first round of features.

"Best of Luck" to Be First.

The six productions which were begun at the same time in September will be finished together. They will be ready for release within a short time. "The Best of Luck," a picturization of the Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins, now appears as probably the first release. It features Kathryn Adams, Jack Holt, Lilie Leslie and Frederic Malatesta.

The order of release of the other productions is uncertain, but it is likely that "Should a Woman Tell," an original melodrama by Finis Fox, in which Alice Lake is featured for the first time, with a notable cast, including Jack Mulhall and Frank Currier, will be the choice. This production was directed by John Ince.

Second Round Features.

The other big features of the second round include Viola Dana in "The Willow Tree," a screen version of the Japanese fantasy produced on the stage by Cohan and Harris. May Allison will be seen in "The Walk-Offs" an adaptation of the Morosco stage comedy of high social life. Bert Lytell will be presented in "The Right of Way," from Sir Gilbert Parker's famous novel of the Canadian Northwest.

A notable feature of the new program will be the appearance of Emma Dunn for the first time on the screen in the part of Angie in "Old Lady 31," the character she portrayed with such success on the stage.

Viola Dana's new play will be "Eliza Comes to Stay," a comedy by the English playwright, H. V. Esmond. For the second big Drury Lane melodrama of the five purchased by Metro, "The Hope," Herbert Blache, who directed May Allison in "The Walk-Offs" has been selected by Director General Karger.

Dolores of Jewels

Say "Hello" to Dolores Cassinelli, star of Pathe's "The Right to Lie."

"Terror Island" Is Houdini's Next.

"Terror Island" is the title finally selected for Houdini's second mystery picture for Paramount-Artcraft, filmed under the working title, "Salvage." To save some of the sunken treasure of ships that were sent to the bottom by the U-boats does, indeed, form one motive of the tale, but one only.

The cast includes besides the star, Houdini, Jack Brammall, Lila Lee, Rosemary Theby, Wilton Taylor, Eugene Pallette, Edward Brady, Frank Bonner, Capt. T. E. Duncan and Fred Turner.

Why Rupert Hughes Only Chuckled While Gazing at "The Cup of Fury"

By Edward Weitzel

SITTING back comfortably in one of the easy chairs near the front windows of the drawing room and listening to Rupert Hughes relate what he has been pleased to term his adventures in pictureland can, by no stretch of an interviewer's imagination, come under the head of work. There are times when it is a weariness, both to the flesh and to the spirit, to get the party of the first and really important part of an interview to talk for publication. Thoughts arise of a more or less celebrated person who did not talk at all during an interview, but placed a collection of printed interviews in my hand and invited me to call, as her own authentic history and reflections on things in general, such pearls of wit and wisdom as had fallen from her faithful publicity promoter's well-trained typewriter. I refused to cull.

Introducing the Studio Cookie Cutter.

It was the strong contrast to this experience and the ease with which the Rupert Hughes interview was obtained that recalled the one and only time when I sat in a room with one of the admittedly more communicative sex for nearly an hour, and did all the talking myself.

But I am getting away from that easy chair in the drawing room. Before the first minutes were over I learned that Rupert Hughes had undergone a change of heart while his story "The Cup of Fury" was being filmed at the Goldwyn studio in California, and had been made to alter his firm conviction that all directors and scenario writers look upon authors—particularly those of the Eminent variety—as about the most irritatingly useless incumbrances that ever littered up a studio.

At first, the quickness with which the wonder had been worked seemed anything but credible. The mental attitude and want of reverence of the production force of a moving picture concern toward any chap unfortunate enough to be in the writing line, as Rupert Hughes had gathered from past experience, finds its exact counterpart in the superior air of a cub reporter when referring to the great ones of the earth. Then to be treated from the start as if he were entitled to some little credit for being the legitimate parent of the handsome brainchild which was to be kneaded and sprinkled with flour and rolled out with a movie rolling pin before being cut into new shape by a studio cookie cutter—but I am getting a trifle mixed in my metaphor and this is an interview, and we'll let Mr. Hughes tell his own story, after stating that the conversational ball, to borrow another familiar phrase, was started rolling when I asked the novelist how he relished certain changes in the screen version of one of his books.

Learning the Rules.

The man who has the agreeable distinction of being the highest paid author in the world and who has collected rich and rubicund royalties from the speaking stage, gave forth no sign of displeasure. On the contrary, he emitted an amiable chuckle.

"I was so delighted to find anything of my own in the picture that I was in no mood to quarrel with what had been added to it," said he.

"You must have felt like committing murder after you had thought the matter over seriously and realized how the readers of your book would resent the changes made in it by the screen version," I ventured.

"No," was the unexpected reply. "I only felt that way before I had thought the matter over seriously. Most of the changes made in a story by the scenario writer and the director are imposed by the medium they are using. The screen, in common with the stage, has its own set of rules for the telling of a story, and these rules must be learned before an author is competent to pass judgment on the changes made in his novel by screen experts, or to supply the necessary continuity himself. Previous experience had taught me this, but I was delighted at the readiness of the Goldwyn studio people to accept the changes in their changes that I found advisable.

Astonishing Strides of Rex Beach.

"Do you think it wise, Mr. Hughes, for every author to study the art of scenario writing, and then himself prepare his stories for screen production?" was my next query.

"To the first part of your question—yes," was the answer. "But every author will not make a good scenario writer, any more than every novelist can adapt himself to writing plays. The restrictions of the screen are quite as arbitrary as those of the stage. But it is possible for the director and the continuity writer to receive valuable advice from any author intelligent enough to father a story worth turning into a photoplay. We all cannot keep pace with the astonishing strides Rex Beach made in mastering the details of screen art, but, now that he began by opening the eyes of the picture experts to the wisdom of not only tolerating about the studio the humble inventor of a story, but of allowing him to offer a few tentative suggestions at rare intervals, and finished by showing the wise ones they were overlooking a fine opportunity to secure the co-operation of a man who had mastered the tricks of their trade and also had invented several valuable new ones of his own. The light of a great understanding fell upon them, and they are ready and willing to welcome to their counsels other originators of scenario material—even when these persons can never hope to come near the Rex Beach record for command of screen technic."

Rupert Hughes.

It was here that I recalled the Rex Beach productions and ceased to marvel at the good job he made of clearing the road into pictureland for his fellow novelists.

A Playwright's Chastening Recollections

A leading question that had been in my mind before entering the Hughes home came next.

"Has your experience as a playwright helped you to grasp the requirements of the moving picture scenario, or did you approach the problem solely as a novelist?"

"Mainly as a story writer," replied Mr. Hughes; "but my playwriting helped me to anticipate the necessity for the restrictions of form in the moving picture. The rude awakening of an author when he first begins to comprehend what a stage director can do to his manuscript and, if so disposed, give large quantities of perfectly good reasons for every one of the changes made, has long been among my chastening recollections. Consequently I was prepared for the overhauling and general reshaping to which my stories have been subjected.

"But this time I had a hand in the rebuilding process myself, as I said, the director, scenario writer and everyone at the Goldwyn studio connected with the making of 'The Cup of Fury' met more than half-way in their efforts to show that they appreciated my suggestions, and I found that they had a convincing collection of information to offer in exchange.

"And there you have the solution of better pictures, when a worthwhile novel is utilized for the screen: Intelligent and unrestricted co-operation between the producing force and the author. That is the way my picture was made at the Goldwyn studio, and the sooner authors that are anxious to see their books in picture form learn to work in harmony with the experts of the studio the better for them. And the more eminent the authors the better for them and for the screen."

REVENUE BUREAU FIXES PERCENTAGE

Average Percentage of Net Income to Invested Capital for Period Before War Is 10 Per Cent

THE Bureau of Internal Revenue of the treasury department has announced 10 per cent. as the average percentage of net income to invested capital for the period before the war of corporations operating theatres and moving picture shows.

Section 311 of the revenue act of 1918 provides that a corporation which was not in existence during the whole or at least one calendar year during the pre-war period, and therefore received no income during the pre-war period, shall be allowed a specific exemption of $3,000 and "an amount equal to the same percentage of the invested capital of the taxpayer for the taxable year as the average percentage of net income to invested capital, for the pre-war period, of corporations engaged in trade or business of the same general class as that conducted by the taxpayer; but such amount shall in no case be less than 10 per cent. of the invested capital of the taxpayer for the taxable year."

The commissioner of internal revenue is instructed by the law to arrive at this percentage on the basis of the data contained in returns made under Title II of the revenue act of 1917, and the average known as the median shall be used.

To Credit or Refund the Excess.

In response to the above the commissioner has found that the median for exhibitors must be the minimum, or 10 per cent. This will also be considered by the bureau in complying with Section 250 (b), which provides: "As soon as practicable after the return is filed the commissioner shall examine it. If it then appears that the correct amount of the tax is greater or less than that shown in the return, the installments shall be recomputed. If the amount already paid exceeds that which should have been paid on the basis of the installments as recomputed, the excess so paid shall be credited against the subsequent installments; and if the amount already paid exceeds the correct amount of the tax, the excess shall be credited or refunded to the taxpayer in accordance with the provisions of Section 252."

Inasmuch as the examination of all returns filed will not be completed by the due date of the late installment of 1918 taxes, it is suggested by the Bureau of Internal Revenue that the taxpayers entitled to credit, based on the median above referred to, may recompute their tax, using a war profits credit based thereon, and file claim for abatement for as much of the last installment of the outstanding assessment as the total tax assessed exceeds the tax so recomputed. In any case where the amount already paid exceeds the amount due, with the benefit of the above, claim for refund should also be filed on Form 46.

First National Film Breaks Record.

With H. Brouse, owner and managing director of the Imperial Theatre, Ottawa, Canada, as the authority, Ernest Shipman, of the Curwood-Carver Production Company, makes public the fact that the special feature attraction, "Back To God's Country," released by First National, broke every record of the last five years for the big Canadian house with the exception of one established by "Daddy Long Legs."

McKay Back in New York.

John W. McKay, western business manager for the Mayflower Photoplay Corporation, has returned to New York to take up the duties of general manager of distribution for that organization.

Mr. McKay has been in the motion picture industry for a number of years and has served in every branch of the business. He started as an exhibitor and later handled a number of successful state right productions, after which he turned his attention to foreign distribution.

Rothapfel, Eaton and Other Big Exhibitors Praise New $100,000 Lloyd Comedies

BUMPING Into Broadway," first of the Harold Lloyd $100,000 series of two-reel comedies, distributed by Pathe, has more than made good. Broadway, New York, reported its opinion of the picture when audiences at the Strand and Rialto theatres swayed with laughter at Lloyd's antics. Reports were eagerly awaited from Broadway, Los Angeles and other centers, and as these are received at the Pathe home office the opinion of New York is backed by the views of leading exhibitors throughout the country.

Samuel L. Rothapfel, formerly managing director of the Rialto and Rivoli theatres in New York who recently reopened the California Theatre in Los Angeles, as one of the most beautiful temples of the motion picture in the country, played "Bumping Into Broadway" and telegraphed the home office that "there is no question in my mind but that Mr. Lloyd's instantaneous success will place him in the front rank of screen comedians."

Picquet Has Discriminating Patrons.

Probably no more discriminating audiences can be found than those who assemble nightly during the winter months at the Carolina Theatre, Pinehurst, N. C., there are so many millionaires in the audience paying homage to the silent drama. Manager Charles W. Picquet is obliged to be most discriminating in his choice of programs. Recently he played "Bumping Into Broadway," and was so pleased with the reception accorded it, that he wrote the Charlotte branch of Pathe that Lloyd comedies are a treat, and my one regret is that Lloyd is making only one each month."

From the Marion Theatre Company, Marion, Ind., comes the following tribute: "We packed them in for three days at advanced admissions with Harold Lloyd in 'Bumping Into Broadway.' Personally, it is the finest, cleanest cut comedy I have had the pleasure of seeing."

Jack Eaton Supplements Tribute.

The Ogden Theatre, Ogden, Utah, after "Bumping Into Broadway," had been shown there, wired to the Salt Lake City branch: "Harold Lloyd in 'Bumping Into Broadway' positively greatest knockout of the year. Stood them up for over three hours."

Jack Eaton, manager of the Strand Theatre, New York, has supplemented the original tribute he paid the Lloyd comedies with a letter, written after "Bumping Into Broadway" had taken his theatre by storm, in which he said that "Bumping Into Broadway" was "one of the best comedies that has played at the Strand Theatre in a long time."

Cody Engages Martha Mattox.

Martha Mattox, who has the portrayal of old maidism down to a science, has been engaged by Lew Cody for an important part in "The Butterfly Man."

Ground Is Breaking, So Are Big Things for Louis B. Mayer.

Col. William N. Selig, Production Manager William S. Sistrom, and Bennie Zeidman, Mayer's personal representative, scan the site for the new Mayer studio for First National productions.

GREATEST FOOTAGE-PUNCH
OF ANY SERIAL

$1,000,000 REWARD

WITH

LILLIAN WALKER

BY ARTHUR B. REEVE AND JOHN W. GREY

DIRECTED BY GEORGE A. LESSEY

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Canadian Picture Men Up in Arms Seeking Federal Board of Censors

THE moving picture industry of the Province of Ontario has become decidedly nervous as a result of statements emanating from the office of W. E. Raney, attorney general of the new United Farmers' Cabinet of the province, regarding proposed changes in the method of censoring moving pictures and of regulating theatres.

A strong delegation, representing three branches of the industry, waited upon Raney on November 18 to secure information, if possible, regarding proposed changes. The committee consisted of F. R. Lennon, Canadian Universal Film Company, and W. S. Barrett, of the Vitagraph, representing the Exchange Managers' Association, Thomas Scott and A. Alexander, representing the Motion Picture Exhibitors' Protective Association of Ontario, and Charles Dentelbeck and William Covert, representing the Toronto Moving Picture Operators' Union.

Seek Radical Departure.

Following this conference, which did not provide much satisfaction, announcement was made from an official source that the moving picture interests of Ontario would seek a radical departure from the present plan of distinct moving picture censorship in the various provinces of the Dominion, and steps were taken to organize a deputation to wait upon the federal authorities at Ottawa, Ontario, to organize a Federal Board of Censors to handle all pictures for the Dominion. In other words, a campaign has opened to take the censorship out of the hands of the provinces and to have one board replace seven provincial boards.

The moving picture men offer to open a bureau in Ottawa to handle the reels before and after they would be viewed by the federal examiners and it is understood that the exchanges would be willing to pay a fee to the central board which would equal the total fees now paid to the provincial censors. The pictures would come up for one examination only for the whole country and any deletion or alteration would stand for the whole country.

Six Censor Boards Now Operating.

At present practically every feature is hacked by each provincial board in turn. Censor boards now operate in the Maritime Provinces, Quebec, Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. The exchange does not know, under existing conditions, whether a picture will make a profit or show a loss until the film has made the rounds of the various boards. If it has been approved and shown in half of the provinces, the exchange frequently stands to lose a considerable sum and there is no rebate on import duty or other taxation. With a federal board, if the picture is condemned for the whole of Canada, the reels can be returned to the country of origin, if imported, and the duty could be rebated.

A long statement regarding the subject appeared in the press and one editor, referring to the activities of the new attorney general of Ontario, who seems to have stirred up a hornet's nest already, declared apparently an attempt was being made to legislate the people to heaven.

The exhibitors of Ontario are also pressing for the revision of the reel tax, which imposes a charge of 15 cents per day per reel on all theatres, large and small. This is a federal assessment. The theatre men are asking for a sliding scale to be based on the size and importance of a theatre.

Trade Conference Delegates Visit the Capitol Theatre

FIFTY millions of workers were represented at a theatre party given at the Capitol Theatre, New York, on the evening of Saturday, November 22, when the delegates to the International Trade Conference laid aside their business cares to revel in a revue and an evening at the movies. The playhouse took on a cosmopolitan atmosphere with the flags of the lands represented by the delegates draped over the special entrance reserved for their use and festooned about the lobby. This effect was heightened by notices posted in the several languages for the guidance of the guests.

Official guests aside from the delegates, included C. K. Ledger, senior vice-consul general for Great Britain; M. Gaston Liebert, consul general for France; Sig. Romolo Tritony, consul general for Italy; M. Pierre Mali, consul general for Belgium, and Lieutenant General Robert Lee Bullard, U. S. A., and personal staff.

In addition, the largest employers of labor in the world, the principal financiers, the chief manufacturers, the great merchants—all were there to get a close-up view of the development of the production and exhibition of the motion picture.

Films Must Be Carried In Proper Containers

H. B. EYDE, inspector of the federal Bureau of Explosives, has served notice to theatre owners and film exchange interests at San Francisco, to the effect that the privilege of carrying films on ferry boats and suburban electric trains may be canceled, unless greater care is exercised. In May, 1916, an arrangement was made with the industry to allow films to be carried as hand baggage on boats and trains if packed in steel cases, as specified by the Interstate Commerce Commission, and locked.

The Film Exchange Board of Trade at that time agreed to see that films leaving exchanges were placed in proper containers and that these be marked with the yellow caution label. Mr. Eyde has recently advised that he has found cases without locks and without the caution label and has even found messengers carrying films in tin cans. He intimates that the carrying privilege will be withdrawn unless the agreement is observed to the letter.

Sennett Renews Contract with Pasha.

Kalla Pasha, the world's champion wrestling comedian, or comedian wrestler, has made such a hit in Paramount-Mack Sennett comedies that Mr. Sennett has just signed up Kalla for two more years.

"Here's Looking at You," Said in Chorus.

by "him" and Constance Binney, who is the best of "good lookers." Better get a better look at "Erstwhile Susan."

"No 'Anti-Yank' Move In England" Says Londoner In Letter to World

UNDER a date late in October, there came to Moving Picture World a letter from F. E. Adams, of London, in which he disclaims any combined movement on the part of English exhibitors to decry or boycott American productions in general, but cites a specific instance where resentment was shown toward one firm in particular and explains the reasons.

Mr. Adams is managing director of Provincial Cinematograph Theatres, Limited, controlling houses outside of London, but with headquarters in Piccadilly. Because of conditions under which the World has been produced the Adams letter has been delayed in finding place in our pages. Here it is:

"As managing director of the largest exhibiting companies in Great Britain I should like to state through your paper that there has never been any 'Anti-Yank movement' in this country, as stated in your issue of October 4, page 151.

"The facts of the recent 'Cinematograph Trade Disputes' are very simple and easy to follow, but strange to say, although I regularly take all the American trade papers, I have never once seen the case set out clearly and distinctly.

"Early in June last, business relations between British exhibitors and American film manufacturers were proceeding on the usual smooth and friendly basis. On June 15 British exhibitors were astounded, when opening their morning paper, to find a prospectus of Picture Playhouses, Limited, a company with a capital of £1,000,000. On reading that prospectus we found that it was a promoting company formed for the purpose of promoting subsidiary companies to erect large and luxurious cinema theatres throughout the length and breadth of this country.

"We found among its directors the following two gentlemen: J. C. Graham, European representative of the Famous Players-Lasky Film Corporation of America, and Chester A. Clegg, the British manager of the Famous Players-Lasky Corporation, and we at once took objection—not to American films—but to these two representatives of the Famous Lasky Film Corporation being so closely identified with an exhibiting company formed for the stated purpose of erecting large and luxurious cinemas in direct opposition to Famous Lasky, old time British customers.

"British exhibitors will not book Famous Lasky films until Famous Lasky gives an understanding that they are neither directly nor indirectly interested in any large exhibiting company and once Famous Lasky gives that fair and reasonable understanding the dispute, as far as I understand it, will be at an end.

"I consider the attitude taken by the British exhibitor is the only one possible under the circumstances, for I cannot conceive that, say, the British retail tobacconists would continue to purchase, display and sell the brands of, say, the Imperial Tobacco Company, Ltd., if they (the Imperial Tobacco Company, Ltd.) announced that they were closely identified and interested in a large company formed for the purpose of supplying their brands direct to the consumer."

Ricord Gradwell Has Corporation To Distribute Producers' Output

AMONG the recent incorporations is the Producers' Security Corporation, with general offices in New York. Ricord Gradwell, formerly president of the World Film Corporation, is president of the new organization. Mr. Gradwell says: "The corporation is primarily a service organization. It is not a producing concern, nor will it distribute motion pictures. It aims to act as an intermediary between the producer and the distributor.

"I think the producer is seldom capable of conducting distribution, and the distributor seldom makes a good producer. When the producer makes a contract for distribution his object has been to get the sales problem off his hands.

"As things have been, this has not always proved easy. The producer has generally found that the necessity for attention to distribution has operated to distract his attention from production.

Will Operate On Percentage.

"The service we will perform will be paid for on the percentage basis. We aim to take the whole detail of management from the hands of the producer from the moment he has finished his production work.

"We will arrange distribution or sales contracts for him; we will audit the returns from a distributing contract, and we will watch his interests in every way as if they were our own. We will handle publicity and advertising, poster design, and other details.

For Sound Business Management.

"My experience has been sufficient to incline me to the opinion that the greatest drawback to the motion picture industry at this time is the tremendous waste that accompanies its activities. If the industry is to reach the commercial heights to which its destiny entitles it the most efficient business management must be relied on to reduce this waste and extravagance. "Our function, then, is one solely of business management. In forming this organization I have endeavored to gather into it men whose past records are of value. If there can't be strict justice to all concerned then the very basic object of the Producers' Security Corporation would be defeated. As an institution, the Corporation must operate on the square deal plan.

Names Chief Executives.

"For the information of those who may be interested in the personnel of the corporation, I have assumed the presidency and general managership; F. J. Hawkins, the organizer of the Haworth Pictures Corporation, is the secretary; a trust company will act as treasurer; Campbell MacCulloch, familiar with motion picture practice, will be in charge of advertising, and Nathan Vidaver has become our general counsel.

"A number of favorable contracts have already been signed, and I can only say that I hope to prove that the Producers' Security Corporation will fulfill its objective, namely, to be of real service to the industry as a whole."

R. D. Craver.
First National franchise holder who believes in letting everybody "stay in the game."

"Let the Little Fellow Make Money," Says Craver

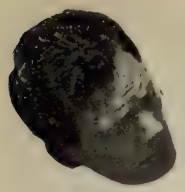
IF YOU have a small exhibitor in your territory who is barely making ends meet, don't oversell him and leave him to work his heart out for a puny margin of profit. If you have a 'knockout' film to sell him, give it to him at a special price. Let him get on his feet and make money. And if he makes money, so will you."

Such was the word given the Moving Picture World man by R. D. Craver, owner of the First National franchise, with headquarters at Charlotte, N. C., when seen at the Astor for comment on "the" industry.

Mr. Craver is the owner of five theatres, is financially interested in fifteen others, and has just closed a big deal for a fine piece of property on which to build a 2,500 seater in Richmond, Va. His attitude toward the little struggler is one of several Craver policies pursued with tolerance and profit.

"I believe in paying a man more than he asks for," said Mr. Craver. "I follow that idea by interesting my managers in their business, by giving them a percentage of the profits their theatres make, and also by giving them a slice of stock when they have been with my organization long enough."

When asked if the Lynch-Hulsey fight for theatres in the South had affected him, Mr. Craver said that thus far there was no evidence of the Texas whirlpool reaching his chain of houses.



The Butler

"Male and Female" Is Best of Entertainment

The Woman

By Edward Weitzel

IN its original form Sir James M. Barrie's stage play, "The Admirable Crichton," is a delightful comedy and does not contain anything approaching a tragic note. In the screen version, produced by Paramount-Artcraft under the title of "Male and Female," and directed by Cecil B. De Mille, there is one episode which lifts the story to a great dramatic height and thrills the spectator as only real tragedy can. No body of onlookers was ever held more firmly in the grasp of a mimic scene than was the audience at the Rivoli Theatre during "The Lion's Bride" episode last Sunday afternoon.

As Gloria Swanson in the character of the Christian slave started down the steps into the pit of the lions the orchestra ceased playing and not a sound was heard throughout the packed theatre as she opened the gates and stepped in among the animals. The finish of the

The Rescue.
The yacht wrecked, Crichton becomes the only real man in the party.

incident with one of the lions standing over her prostrate form, his huge paws upon her naked back, is one of the supreme achievements of the silent drama, made so by the sincerity of the acting and the skill of the director. This brief interpolation was suggested by Henley's lines, "When I was a king in Babylon, and you were a Christian slave." It fits into the picture perfectly and gives it a deeper significance and vastly intensifies its dramatic power.

Among the Masterpieces.

Anyone familiar with the Barrie play will realize its possibilities in the hands of a competent scenario writer, and the eagerness with which a director who has been given the widest latitude for artistic expression would look forward to its production. The screen version fashioned by Jeanie Macpherson, without doing violence to the Barrie work, has been brought up to date and shaped into a film entertainment that will charm all classes of moving picture admirers.

The dexterously adjusted balance of keen satire, dramatic situation, comedy incident and scenic variety causes the nine reels of the picture to pass without a dull moment and puts "Male and Female" among the masterpieces of the Shadow Stage.

How large Cecil De Mille's share of credit for bringing about the completion of the scenarist's design easily can be estimated by his record in the past. All of the wide artistic scope and careful attention to the smallest detail that have marked his best endeavors are manifest in his latest work. The scenes in the luxurious home of the English nobleman, the actual shipwreck on the rocks of Lord Loam's yacht, the impressiveness of the Babylonian episode and the realism of each incident in the lives of the shipwrecked party on the island as the resourceful Crichton shows his companions how to tame the wilderness and force nature to supply their wants are so many witnesses to the brilliant ability and patient effort of the man that directed the picture.

Butler Forces Way to Top.

The story of "Male and Female" is found to be a well directed shaft at the self-sufficiency of the English upper classes. Briefly sketched, it shows that the pride of position of Lord Loam and his family receives a terrible shock when the nobleman and his guests are shipwrecked on a South Sea Island, and Crichton, the Loam butler, quickly demonstrates that he is the logical leader of the party by virtue of his superior training and will power. He forces his companions to do his bidding and saves them all from perishing. His skill furnishes them with food and clothing and a comfortable dwelling, and they finally acknowledge him as the virtual king of the island.

At home the Lady Mary had hardly designed to show she was aware of his existence, while Tweeny, the maid, had worshipped him from afar. Brought together in this strange environment the gentlewoman learns to love the serving-man, and a moment of peril throws them into each other's arms. Lord Loam is delighted at the prospect of having such a son-in-law, and they are about to be united by a clergyman in the party when a ship is sighted off shore. Crichton fires the signal which brings the rescuers to the island, and the wedding is never completed. On their return to England everyone goes back to his or her former social station. Lady Mary marries her old suitor, Lord Brockel-

(*Continued on page* 690.)

*"The dexterously adjusted balance of keen satire, dramatic situation, comic incident and scenic variety * * * puts 'Male and Female' among the masterpieces of the Shadow Stage."—Weitzel.*

The Wonderful Love Theme of Butler and Titled Woman that Glows in "Male and Female."
Thomas Meighan and Gloria Swanson are powerful interpreters of Barrie's castaways.

Compassion
Written on the face of Pauline Frederick in Goldwyn's "The Palliser Case."

CLERGY SEEKS STRAIT-LACED SABBATH

Ministers' Convention Will Urge Congress to Throttle Sunday Amusements in Washington

AT the request of the N. A. M. P. I., the Washington Exchange Managers Association has recommended nine exchange managers and exhibitors to act as a censorship committee in this territory. Those selected are E. R. Champion, manager of the Pathe exchange, president of the association; secretary H. E. Coleman, who is connected with the Capital Film Company; treasurer, George W. Fuller, who is manager of the Metro Exchange; Harry M. Crandall, of Crandall's Theatres; Harry Bernstein, who is connected with the Wells interests in Virginia; E. C. Sandell, of the Lord Calvert Theatre, Baltimore; L. A. DeHoff, of the New Theatre; W. T. Crall, of Newport News, and Julian Brylawski, of the Cosmos Theatre, Washington.

Within a very few hours after the above list was furnished the Washington bureau of Moving Picture World, announcement was made that the abolition of all Sunday amusements in the District of Columbia is to be sought by the convention of ministers, bishops and laymen representing practically every branch of Protestant activity, to be held here December 4 to 11, under the auspices of the National Lord's Day Alliance.

Would First "Reform" Capitol.

The announced object of the convention is to urge upon Congress the enactment of a rigid Sunday observance law for the national capital, which would close all motion picture houses and other places of amusement. It is the purpose of those at the head of the organization, working in co-operation with the District of Columbia Pastors' Federation, to make Washington a "Model City of Sunday Observance."

Plan a Model Law.

Members of the pastors' federation, fearing the competition of the motion picture theatres, declare that "public theatricals are an offense against Sabbath observance" and state that "the federation will fight vigorously for the passage of legislation that will stop Sunday amusements in the district."

The idea is to have a model law passed by Congress for the District of Columbia and then to carry the fight to the individual states. The laws for other places would be modeled on the one the ministers hope to have enacted for Washington.

Radiating from a Radium Story.
Eileen Sedgwick, star in Universal's serial, "The Great Radium Mystery."

"Erstwhile Susan" Featuring Constance Binney Receives High Praise from Exhibitors Everywhere

AFTER showing one Realart picture in his big Oklahoma Theatre, Glenn Condon, the Tulsa exhibitor, has signed for an entire year's program of Realart productions at an advance in rental of $50 over a previous contract for the first three Realart pictures.

Constance Binney's "Erstwhile Susan" is the picture which has not only broken records at Mr. Condon's theatre, but has induced the owner to sign a contract with Realart's Kansas City manager, John N. MacMeekin, for a sum which the exhibitor says is larger than was ever given to any other concern in the history of his theatre.

Realart officials are overwhelmed by the flood of appreciation accorded their first contributions to motion pictures. Telegraph wires were huming last week with enthusiastic messages from exhibitors all over the country to President Arthur S. Kane, telling him that their first acquaintance with the new producing company points to a happy and prosperous future.

Establishes Record Business.

On the night of the opening of "Erstwhile Susan" at his Majestic Theatre, Tulsa, Mr. Condon wired the following telegram to President Kane:

"Constance Binney opened four day run our Majestic Theatre, Tulsa, today, to season's record business in number of admissions and box-office receipts. Binney is a sensation. Her future as star assured from unanimous favorable comment of patrons today."

The following is a telegram from the Majestic Theatre, Columbus, Ohio, Max Stern, proprietor:

"Constance Binney, in 'Erstwhile Susan,' just opened a week's engagement at the Majestic and was received with enthusiasm. Given the proper vehicles, we predict a brilliant screen career for Constance Binney. Realart is to be congratulated on having a star who has all the attributes necessary to screen success."

O. A. Potter, of the Columbia Amusement Company, Erie, Pa., wired:

"Was much pleased with 'Erstwhile Susan.' Patrons also expressed their satisfaction when leaving theatre. Miss Binney's work very commendable. A splendid story with intelligent direction."

Madge Evans—Prizma Star.
Madge will add even more beauty to the Prizma color feature.

Colleen Moore in Another Christie.

Colleen Moore, popular little film star who was introduced to comedy in Christie's "A Roman Scandal," which has just been released through the Christie independent exchanges, has been secured for a further engagement by the Christie company, and will be featured in another of their two-reel special feature comedies to be produced in a few weeks. "Her Bridal Night—Mare" is the title of the story which Al E. Christie has selected as the new special.

"Eve in Exile" Third "Flying A" Feature, Is Completed After Four Strenuous Months

AS the third attraction in its current series of super-features, which was inaugurated with such auspicious success by "Six Feet Four," the American Film Company, Inc., is announcing the completion of "Eve in Exile," founded on Cosmo Hamilton's play and novel.

In view of the fact that this is heralded as surpassing his previous works, both in dramatic power and breadth of appeal, and in view of the phenomenal runs which his famous "Scandal" enjoyed on the speaking stage, it is reasonable to forecast for "Eve in Exile" a great degree of popularity.

The cast is one of great power, including Thomas Santschi, Wheeler Oakman, Charlotte Walker, Melbourne MacDowell, Violet Palmer, Martha Mattox, Harvey Clark, George Periolat, L. C. Shumway and Perry Banks. The continuity and working script of "Eve in Exile" were prepared by Lois Zellner, who has many a splendid adaptation to her credit. Burton George directed. Dal Clawson was photographic director. The titling, tinting and toning, handled by experts at the Chicago laboratories, are in perfect harmony with the high quality of the photography and direction.

Alice in Lanternland.
Alice Lake, featured in Metro's fisher-folk tale, "Should a Woman Tell?"

Leading theatre men in some of the biggest cities of the eastern and central states, who have arranged for "early-bird" screenings either in New York or Chicago, have already booked the feature for the earliest showing possible.

Show Interest in "Skin Deep."

Following the release of Hobart Henley's "The Gay Old Dog" and an announcement of a second feature "Skin Deep," soon to be released through the Pathe Exchange, interested exhibitors and members of the trade began writing to Mr. Henley for a synopsis of the tale. Many of these requests had a tendency to question an imaginary mystery which seems to be afloat regarding the new feature.

"There is no mystery surrounding 'Skin Deep,'" Mr. Henley said the other day. "The production is another of Mrs. Sidney Drew's adaptations from a story by Beulah Poynter and though quite a different tale in its development, will be along the lines of 'The Gay Old Dog' from a human standpoint."

English Producer Here to Establish Trade Contact

EDWARD GODAL, managing director of the British and Colonial Kinematograph Co., Ltd., of London, the oldest firm of film producers in England, is now in New York, partly on business and partly to satisfy himself as to American conditions as regards productions and exploitation.

Mr. Godal asserts that he has no prejudices, and in order to meet American tastes and conditions he decided, last year, to engage an American producer and staff and American stars. Accordingly, he entered into a contract with Herbert Brenon to produce in England with Marie Doro, as star. Mr. Brenon gathered a considerable staff which he took to the B. & C. studios. Unfortunately, after producing the first film it appeared that Brenon had entered into a previous contract and he was enjoined against continuing with Mr. Godal's firm.

Mr. Godal, however, retained the rest of his American staff, among whom are George Edwards Hall, James McKay, Al H. Moses, George Fitch, Charles Ritchie and others. He is here on the lookout for likely talent for directors staff and artistes to take back to England, where he is preparing to extend his already considerable productions. Some of the latest of the B. & C. productions Mr. Godal has brought with him for the purpose of disposing of the American and Canadian rights. Business has already resulted with the World Film Corp., who have acquired "Twelve Ten," starring Marie Doro, and directed by Herbert Brenon.

Mr. Godal declares that his is the largest studio in England and his laboratories are not only competent to the technical needs of his own promotions, but are largely employed by the trade.

Louis Burston's New Serial "Hawk's Trail," Completed

LOUIS BURSTON, president of Burston Film, Inc., announces the completion of his latest fifteen episode King Baggot, with Rhea Mitchell, Grace Darmond and a big cast of principals, directed by Woodrow Van Dyke. Producer Burston's statement that he has succeeded in producing an original type of serial is said to be borne out by the few episodes that have already been shown.

King Baggot asumes a different character in each installment. The suspense at the end of each chapter is achieved through tense situations which, developed for two reels, reach their climax as episode endings. This does away with the necessity for interpolated stunt endings.

In this respect the serial may be likened to a novel which is published serially in a weekly magazine.

Elsie Ferguson.
From a moment in "The Counterfeit," her newest Artcraft, directed by George Fitzmaurice.

Paintings for McLaughlin Film.

Kraus Manufacturing Company has finished a series of ten striking oil paintings on "The House Without Children," to be used in conjunction with road shows of the McLaughlin feature.

Robert W. Priest, selling agent, was so delighted with the sales value of the Kraus paintings that he immediately ordered 100 sets of ten each, which will in turn be supplied to buyers at cost.

"I Do"——
Said attractive Jane Novak with her signature to a recent Marshall Neilan contract.

Goldwyn Doubles Space of Home Offices in New York

THE home offices of Goldwyn Pictures Corporation at 469 Fifth avenue, New York, have been doubled in size by the taking over of the fifth floor of the building, in addition to the eighth floor, which has been occupied by the Goldwyn executives, advertising and publicity forces and accounting department since last May.

The securing of more office room was necessitated by the rapid growth of the company, which is handling an unprecedented volume of business with the productions of Goldwyn stars, the Rex Beach Pictures and those of the Eminent Authors. Goldwyn-Bray Pictographs, Capitol Comedies and the Ford Educational Weekly are also released through Goldwyn Distributing Corporation.

While the offices of Samuel Goldwyn and most of the other executives of the company still remain on the eighth floor, the advertising and publicity departments, under the direction of Ralph Block, and the accounting department, will now be found on the fifth floor. The move was made in the early part of the week. Goldwyn's eastern scenario force, under the direction of Eugene Miller, which has been located at 509 Fifth avenue, in the building occupied by Goldwyn exchange, also has moved to the new quarters on the fifth floor of the Winfield Building.

C. R. Rogers a Guest at Opening of New Pantheon

CHARLES R. ROGERS, director of sales for Select Pictures Corporation, has returned to New York from Toledo, where he attended the opening of H. C. Horater's new Pantheon Theatre, one of the largest and most pretentious motion picture houses in the Middle West.

The Pantheon Theatre is the latest addition to the theatres owned and operated by the Citizens Alhambra Theatre Company, of which H. C. Horater is an officer and also the managing director of both the Alhambra and new Pantheon theatres.

During his brief visit in Toledo, Director of Sales Rogers assembled the sales organization of the Select Cleveland branch and addressed its personnel on important matters concerning the intensive drive now being conducted by Select exchanges throughout the country.

Mr. Rogers arrived in New York aglow over the prospects in the Cleveland territory.

Olive Thomas Has Big Cast in "Out Yonder"

A STRONG cast lends fine support to Olive Thomas' portrayal of Flotsam, the lighthouse girl, in her latest Selznick picture, "Out Yonder," a Ralph Ince production.

Mary Coverdale, a character actress well known to the picture public, has the role of Mrs. Elmer, who attempts to befriend the girl Flotsam. Anna Trussing will be seen as the cynical and clever Clarice Stapleton.

The role of Captain Amos Barton, keeper of the lighthouse, and father of Flotsam, is played by John Smiley, veteran actor of stage and screen, whose character roles are popular. Cyril Chadwick, one of the better known screen juveniles, has the role of Reggie Hughes, a typical society scatter-brain, and Edward Ellis plays the tragical part of Joey Clarke.

"Other Men's Shoes" Is Latest Lewis Production

EDGAR LEWIS has completed cutting his latest picture, "Other Men's Shoes," from twelve to seven reels and has turned the negative over to Pathe for release. The story is by the well-known war correspondent, Andrew Soutar, of London, and is said to be one of the finest achievements of the producer-director's career.

Filled with gripping situations and thrilling moments, the drama tells of the struggle between two strong men, one on the side of might and evil; the other working for humanity. Yet the man of evil is a respected member of his community, while the altruist is a usurper and an adventurer who hides his identity under the cloth of the clergy.

Mr. Lewis' choice of players has given his latest production added value. Crauford Kent does fine work in the dual role of James and Steven Browning; Irene Boyle is charming as Irene Manton, who loves both men, thinking them one; Bobby Connolly, the popular boy actor, is captivating as the poverty-stricken child of the story; John P. Wade portrays vividly the character, Amos Creek, the factory owner; Harold Forshay, formerly of the Drew comedies, is Jacob Drener; Stephen Grattan, who made a name in the Clara Kimball Young pictures, plays the heroine's brother.

Bookings as Fox Special Aggregate Ten Full Months

BOOKINGS that run from two days at theatres in small towns to fourteen consecutive days at big city theatres, bookings at the highest prices ever paid for a special feature at many of these theatres, are coming constantly into the Fox exchanges and the executive offices in New York, according to reports from Fox Film Corporation.

Following the successful super-productions, "Checkers" and "Evangeline," this melodrama, last of the big specials scheduled by William Fox for release this year, promises to surpass even the exceptional records established by the earlier successes.

The Blackened Timber, the Racing Stream, the Pulse of the Forest Come in Robertson-Cole's "The Heart of Juanita."
Beatriz Michelena and her own company produced this photoplay of the wide outdoors.

On the Block in "The Fear Market"

—Is Alice Brady, Realart Star.

"Anne of Green Gables" Is Popular with Young Women

REALART'S occupation of the Washington motion picture field continued last week with the successful showing of Mary Miles Minter in "Anne of Green Gables." Tom Moore, the exhibitor, is reported to be highly pleased and has conveyed to Realart's Washington manager, W. H. Rippard, an expression of his enthusiastic faith in the box office appeal of Realart productions as evidenced by the quality of the first pictures.

According to Manager Rippard, "Anne of Green Gables" had a particular attraction for women and girls with the result that, in the estimate of Rialto Theatre men, more women attended this picture than any other of the best pictures shown in the same theatre.

Based on "Girl" Stories.

"This particular patronage is attributed to the fact that the Realart photoplay is based on the delightful classics of American young womanhood, the Anne stories of L. M. Montgomery."

Realart exploitation men are suggesting to exhibitors a far-reaching and effective method of tying up this picture with one of the largest bodies of movie fans in the whole country, the school children. Boys and girls of all ages are acquainted with the L. M. Montgomery books, which are used in supplimentary reading in many school courses.

Good Cast in "Who's Your Brother?"

It was forty-three years ago that Frank Burbeck first appeared on the stage of the old Boston Theatre and Museum. Today this same actor is appearing on the silver screen with even more success, his latest appearance being that of Stephen Field in "Who's Your Brother?" During his long career on the stage Mr. Burbeck has been identified with practically every leading actor and success of the American stage.

Besides Mr. Burbeck and Miss Edith Taliaferro, the roster includes such well known personages as E. Coit Albertson, Paul Panzer, Herbert Fortier, Gladden James, Elizabeth Garrison, Edith Stockton and Elizabeth Kennedy, the ten-year-old star.

What the Gain? The Loss?

Results Justify Existence of Film Theft Committee

AT A meeting of the film theft committee of the National Association of the Motion Picture Industry held November 17, the situation in regard to the present extent of operations by film thieves was considered, with particular reference to the effects of the campaign the committee has been conducting against this particular form of lawlessness.

From figures presented by H. Minot Pitman, chairman of the committee, the conclusion was drawn that the committee's work, if judged by the value of recovered films only, would more than justify its existence. With the series of arrests and convictions secured, it was felt that these evidences of its determination to stamp out the business of thievery of photoplays on the reel should go far toward ending the evil, at least as an organized menace.

At the same meeting William Wright, of Vitagraph, Inc., was unanimously elected vice-chairman of the committee to act in the event of Mr. Pitman's unavoidable absence. Those present in addition to Mr. Pitman and Mr. Wright, were Mr. Franconi, of Pathe Exchange, Inc.; Harry Rice, of Universal; Bert Adler, of Realart Pictures Corporation, and Frederick H. Elliott, secretary.

Famous Players-Lasky Buys New Stories for Its Stars

THE Famous Players-Lasky Corporation has just purchased three new stories for early production. They are "Rozanne Ozanne," by Cynthia Stockley; "The Frontier of the Stars," by Payson Terhune, and "A Lady in Love," an unproduced play by Caroline Duer and Harriet Ford.

'Rozanne Ozanne" and "A Lady in Love" will be starring vehicles for Ethel Clayton and will be produced after the completion of "All in a Night," the Samuel Merwin story recently acquired for her, while "The Frontier of the Stars" was purchased for Thomas Meighan.

Mr. Meighan will appear first in "The Prince Chap," a picturization of Edward Peple's well-known play. This is generally regarded as one of the gems of the American stage, and it will be recalled that Cyril Scott scored the greatest success of his career in the stellar role when it was produced some fifteen years ago in New York at the Savoy Theatre.

It is also announced that George Melford, as soon as he completes "The Sea Wolf," which is now in its final stages at the Lasky studio, will start the production of "The Round-Up," Edmund Day's great western drama, which served as a stage vehicle for Maclyn Arbuckle for several seasons. It will be produced as a special with an all-star cast.

These are a few of the recent purchases.

Pictograph Shows Fiji Folk.

The Goldwyn-Bray Pictograph, No. 7017, to be issued December 14, maintains the high standard that has been established. The first subject is "Pottery Making with the Fijis." The picture presents each step in the making of pottery as practised by Fiji Islanders.

"Trailing American Game Birds," the second subject in this issue, will carry a particular appeal for sportsmen and lovers of nature. The picture was made by W. L. Finley, secretary of the Oregon Fish and Game Commission, who is recognized as one of the country's leading authorities on animal life in the West.

Vicente Blasco Ibanez, Famous Spanish Novelist, Pays Tribute to Pearl White. Senor Ibanez, who has expressed high regard for Miss White's screen ability, recently spent the day at the home of the Fox star. In the group above are: Louis Renshaw de Orea, Leo A. Pollock, Senor Ibanez, Wallace McCutcheon, Miss Blyth Daly, daughter of Arnold Daly, and Pearl White.

Goldwyn Opens Campaign of Newspaper Advertising

EVERYTHING was ready when Goldwyn's national newspaper advertising campaign was launched on Monday, December 1, with display advertisements in many of the country's leading newspapers. Hereafter Goldwyn copy will be kept constantly before the eyes of millions of readers.

Genuine "Service" advertising that will benefit every exhibitor showing Goldwyn Pictures, is the objective of the campaign, planned and executed by the Seaman Advertising Agency, Inc., and Ralph Block, director of advertising and publicity for Goldwyn. The plan, as it is being placed in operation, is made feasible through the co-operation of Goldwyn's twenty-two press and service representatives located in the various exchanges. These men will play an important part in the actual placing of the advertisements and in tieing them up with local exhibitors.

The combined circulation of the newspapers on the list to carry the copy during the coming months, assures a reading public of over 30,000,000, and this audience will be told just where and when the Goldwyn Pictures being advertised may be seen.

Fox Engages Real Puncherettes.

Two puncherettes, born and bred in the West, have been engaged by William Fox for scenes in the first vehicle of the new Fox star, Buck Jones. "Camouflaged" is the name of the production, and it is being directed by Charles Swickard.

The two puncherettes—or cowgirls as they are generally known—are Clara Miller and Frances Terry.

"Brothers Divided" Gets Big Booking.

"Brothers Divided," latest of the series of Frank Keenan independent productions for Pathe distribution, has been booked over the entire New York City circuit of Marcus Loew Theatres.

Completing "The Fortune Hunter."

Earle Williams and his supporting company has made excellent progress on "The Fortune Hunter," Vitagraph's screen version of the comedy by Winchell Smith, and there is every indication that the picture will be finished this week so far as the actual taking of pictures is concerned. While much of the action is laid in a small village there are many and varied scenes, each requiring a different location. Fortunately, however, all the locations were found on Long Island, within thirty miles of the Brooklyn studio, so there has been no delay on the score. The picture will be ready for release early in the new year as planned.

Goldwyn Contracts for Release in Scandanavia

ARTHUR ZIEHM, manager of Goldwyn's foreign department, has just closed a contract for the Scandinavian distribution of this year's Goldwyn output. The terms of the contract, made with the largest of the Scandinavian distributing companies, are said to be the most advantageous ever secured for this foreign territory, which is becoming of increasing importance to American producers. It includes Norway, Sweden, Denmark and Finland.

The representative of the Scandinavian company, who viewed the recent Goldwyn productions was enthusiastic about their merits and their suitability to the European market. He said that audiences in the territory which he represents will be delighted with such productions as "The World and Its Woman" and "The Flame of the Desert" because of their spectacular magnificance, as well as their emotional appeal. Pictures based on typically American themes, he finds less popular.

The first shipment of the ten productions will be made within two weeks.

Universal to Share Honors in Denver Dancing Club

AS a result of the decision of a large number of Denver's younger society set to organize a dancing club, Universal is to share honors in this organization as well as receive an unusual amount of publicity for its productions. The club is to be composed of photoplay fans as well as dance enthusiasts. It planned to hold one dance a month in Denver's most exclusive hotel.

The club will be called "The Blind Husbands Club" after the screen production by Eric Von Stroheim. This production has been booked for a showing at the American Theatre of Denver and reports justify the statement that all house records will probably be broken by this picture.

Universal City has agreed to provide the patronesses, who will be Dorothy Phillips, Priscilla Dean, Ora Carew, Kathleen O'Connor, Eileen Sedgwick and Ethel Shannon, a Denver girl.

The benefits derived from the "Blind Husbands" dances will be turned over to charity and not only the photoplay editors, but the society editors of Denver, have taken an unusual amount of interest in this novel plan. More than 1,500 names are on the mailing list and 1,000 of Denver's Social Register patrons will receive invitations signed by Eric Stroheim.

Toe Dancers Shown in Pathe Review.

Pathe Review No. 28, released December 7, shows another marvel of the "analysis of motion" which has established a rapidly growing popularity for the new feature. It is called "Educated Toes" and Aileen Riggen, who, though only twelve years old, is already noted as one of the foremost toe dancers of her age, shows how they twinkle so charmingly.

Seena Owen in a Selznick Picture.

Myron Selznick has engaged Seena Owen as leading woman for Owen Moore in his second Selznick picture, a comedy, "The Woman Hater."

Miss Owen made a special trip from California, where she has appeared in many notable special productions, in order to appear in the Selznick Picture.

SHOULD A WOMAN TELL?

ASK METRO.

J. Warren Kerrigan Excels In "Lord Loves the Irish"

TURNING out successful Robert Brunton productions for W. W. Hodkinson distribution has become a habit with J. Warren Kerrigan, who is now enjoying greater popularity than ever before in his long career. First it was "A White Man's Chance" that brought him into high favor; then came "The Joyous Liar" to prove that his initial Brunton production was no flash-in-the-pan and now it's "The Lord Loves the Irish" that bids fair to bring him the utmost in popular acclaim.

The multiple gifts of this idol of romance have seldom, if ever, been permitted the scope afforded them in "The Lord Loves the Irish," by Monte M. Katterjohn, who had every phase of Mr. Kerrigan's ability to enthrall the picture public in mind while building his story of love and breathless adventure for the star. For his leading woman, Mr. Kerrigan chose Fritzie Brunette, long a favorite with picture devotees, and, as his previous Brunton pictures, there is a noteworthy contribution from Joseph J. Dowling, perhaps best known as the portrayer of the title role in "The Miracle Man."

Prints of "The Lord Loves the Irish" have been shipped to all Hodkinson exchanges, where simultaneous trade showings will be held two weeks before its release date, December 14.

Lois Lee Signed by Fox.

Lois Lee, winner of the 1917 beauty and brain contest in Chicago, when she outdistanced 10,000 entrants in the opinion of the judges, has been signed by William Fox to support William Russell in the forthcoming production, "The Lincoln Highwayman," which Emmett J. Flynn has adapted for the screen from the story by Paul Dickey.

Chase in New Hallmark Controller.

P. A. Chase, one of the best known financial experts and controllers in the film business, has succeeded William Eisenhardt, resigned, as controller for Hallmark Pictures Corporation, assuming his new duties this week. Mr. Eisenhardt resigned to enter the production field of the picture business.

SHOULD A WOMAN TELL?

ASK METRO.

Remember When You Watered the Elephants for a Pass to the Big Top?
All the old kid memories come back in "Before the Circus," one of Clare Briggs' Paramount-Briggs' comedies.

New Gayety Comedies Planned.

Following the release of the first three Gayety Comedies, "Dropped Into Scandal," "Are Flirts Foolish?" and "Dark and Cloudy," the Gayety Company, which is producing one-reel comedies, featuring George Ovey, with Lillian Biron and the Gayety Girls, is planning the next three comedies which will offer plots of widely different nature.

The first of these which is titled, "Hits and Misses," deals with the amusing side of golf. "Bride and Gloomy," the next Gayety Comedy, presents George Ovey and Lillian Biron in the perils of matrimony. "Lovesick at Sea" is the title of a new comedy which is being directed by Craig Hutchinson.

Donations to Actors' Fund Reach a Total of $378,000

NEW YORK CITY subscriptions to the Actors' Fund totaled $378,000 on November 23, according to an announcement by W. Ward Smith, associate chairman of the Actors' National Memorial Day Campaign, which will end on December 5. Complete figures for the rest of the country have not been tabulated, but it is said that New York is undoubtedly in the lead.

One family alone contributed $16,000 to the fund, which means disability insurance to the player folk. Mrs. Edward S. Harkness gave $7,500; Edward Harkness, her son, covered that amount, and Mrs. Edward Harkness, although represented by her husband's subscription, added $1,000 in her own name.

Lieutenant Belvin S. Maynard, who gained the sobriquet of "The Flying Parson" in the 5,400-mile transcontinental air race, flew over New York City on November 24 and dropped a number of signed orders for seats in one of the fifty-three theatres of the city at which benefit performances will be given on December 5. One of them was a coupon for the $5,000 seat at the New Amsterdam Theatre subscribed by Jules Bache.

"Flame of Desert" Proves Ability of Reginald Barker

REPORTS on the first showings of Geraldine Farrar's latest Goldwyn picture, "The Flame of the Desert," have convinced Samuel Goldwyn of the wisdom of featuring every production directed by Reginald Barker as a "Reginald Barker Production." Critics and exhibitors from New York to San Francisco are unanimous in praise of the production.

Perhaps the secret of Mr. Barker's success as the director of productions in which magnificent settings and a large number of people blend to convey the impression of an entire people at their daily occupations or recreations, lies in his understanding of crowd psychology. He knows how to present a large number of persons on the stage, all engaged in different action, yet conveying a singleness of impression which tends to heighten the dramatic intensity of the story he has to tell.

"In handling a crowd," said Mr. Barker, "the scenic details should be of sufficient power and beauty to hold the attention of an audience without the aid of people. If such a powerful background is once established and your crowds are intelligently coached, the unified result can easily be obtained."

"Little Deers" Is Latest De Haven.

Once more Mr. and Mrs. Carter De Haven have a comedy vehicle in which they play through two reels of fun. "The Little Deers," which is to be distributed by Goldwyn, is the latest vehicle in which this perfectly matched team of comic artists will sport their talents.

Dent New Metro Manager in South.

Announcement is made by Metro that L. L. Dent has been appointed district manager in the Texas district, with headquarters in Dallas, and supervision over the territory covered by the Dallas, Tex., Oklahoma City, Okla., and Little Rock, Ark., exchanges. He succeeds L. Bickel, resigned.

Double Time, Double Cross, But No Double Rations in "Double Shackle."
Such being the title of Frank Keenan's newest production for Pathe.

Cameraman Does Daring Stunt.

One of the most remarkable series of air pictures ever seen on the screen were photographed by a Pathe News cameraman from an aeroplane as it flew under the four bridges spanning the East River, New Yofk City. The series form part of the Pathe News No. 94. The distance between the highest bridge and the East River is not more than 135 feet, so that the danger braved by the cameraman and his pilot is quite apparent.

"Clodhopper" Recreated and Listed by Triangle

CHARLES RAY'S success, "The Clodhopper," has been recreated by Triangle and will be released on January 4 through the Keystone Triangle Exchanges. The photoplay was written by Monte M. Katterjohn, author of "The Flame of the Yukon," and is a Thomas H. Ince production.

Charles Ray is supported by Margery Wilson, and the cast includes Charles French, Lydia Knott and Thomas Guise.

The release of the production follows the issue of "Betty of Greystone," featuring Dorothy Gish and Owen Moore and relased on December 14. "Betty of Greystone" was directed by Allan Dwan and supervised by D. W. Griffith.

The Mack Sennett Keystone comedies, in recreated form, have met with popular favor, and many exhibitors have signed up for the entire series. These pictures, featuring Mabel Normand, Roscoe Arbuckle, Mack Sennett, Ford Sterling and others, are considered by many to be among the best comedies produced by Sennett.

"Thirsty—the Magician," a one reel Mack Sennett Keystone comedy, with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle, was relased November 30.

"The Life of Reilly," a Mack Sennett two-reel comedy with Ford Sterling, will be released December 7.

"Crashing Through," a one-reel Mack Sennett Keystone with Ford Sterling, will be issued December 14.

New Jersey League Head Working for Sunday Bill

DR. CHARLES H. HESPE, president of the New Jersey Exhibitors League, attended the legislative committee of the New Jersey State Legislature, at Trenton, Tuesday, November 25, to see that the Sunday opening bill was placed on the calendar for discussion and introduction before the legislative session to be held this winter.

The ministers and those opposed to a liberal Sunday held a meeting on Friday, November 21, at the Newark Board of Trade rooms to discuss the question of Sunday opening by direct legislation or referendum. Brigadier General Bird W. Spencer, of Passaic, who issued the call for the meeting, has stated that present-day conditions make necessary an amendment to the old blue laws, which are still being enforced in the state and which are being opposed by thousands of voters and others.

Confident that open Sunday will be passed by the next legislature and signed by the Governor, preliminary plans for referendum elections are being made in Jersey City, Hoboken, Bayonne and other North Jersey municipalities.

Johnson McCulley Praises Picture Version of His Story by Universal

THE fact that Johnston McCulley, well known author who has had at least nine-tenths of his novels picturized, acknowledges that "The Brute Breaker" produced by Universal held more to the story as he had written it than any other production made from a story he had written, is interesting.

Mr. McCulley made the statement recently that the "howling" author to-day howls because the director has torn his story to shreds and yet made a success of the picture. "The chances are," Mr. McCulley said, "that there was not enough action in his story to warrant a close-following of it."

Johnston McCulley, according to a statement he made the other day, has never written a story exclusively for the screen. Yet it is a fact that he has sold a story to practically every picture producing company in America. He is known as the writer who sold seven million words of fiction before he ever met a magazine editor. He has a number of sketches and three stage plays to his credit.

Is Pleased with Screen Version.

The production "The Brute Breaker," which starred Frank Mayo, was adapted from the story which appeared in a Munsey publication. Regarding the production Mr. McCulley has said: "Some critics have praised 'The Brute Breaker' as a perfect melodrama with correct atmosphere and action, yet without a situation forced or strained. Perhaps it is—but let me say that the story was followed with great fidelity throughout by the scenario editor and producer. If there are any minor faults they are mine. The only change was the name of a character and that did not matter.

"Here is another thing—Lynn Reynolds, who directed the production, a man whom I have never seen and who doesn't know me in any way, went out of his way it seems to get the proper effects. He spent much money in getting the atmosphere I think it needed, although I know he could have made it without. But it would not have been so good or so true to life. That was what I tried to do as an author and I believe Reynolds did the same with the film version. I am more than pleased with my story as it appeared on the screen."

To Enter Production Field.

Many in film circles will be surprised to learn that William Eisenhardt, former auditor of Triangle and for the past year controller of Hallmark Pictures Corporation, has resigned his post with the latter concern to enter the production field. Mr. Eisenhardt said he was not prepared to give a definite statement concerning the production company in which he will be heavily interested financially and in which he will act in an executive capacity.

SHOULD A WOMAN TELL?

ASK METRO.

All Pittsburgh First Runs Have Booked "The Bandbox"

LAUNCHED for a first run in Pittsburgh for a full week's engagement at the Minerva Theatre, Doris Kenyon in "The Bandbox," the first Dietrich-Beck production from a Louis Joseph Vance novel, has within a period of five days been booked for first run presentation at every key city point within the Pittsburgh territory, including a circuit wide booking of all their theatres by Rowland and Clark.

This melodrama, directed by R. William Neill and distributed under Hodkinson auspices, came at the most opportune moment, when Miss Kenyon has scored a theatrical success in New York in "The Girl in the Limousine." The farce has received good publicity in the dramatic columns of newspapers all over the country, this publicity directly benefitting "The Bandbox," starring the same actress.

Proof that the Doris Kenyon picture is everything that the producers and the Hodkinson organization has claimed for it is apparently shown in the spot booking record established by "The Bandbox" at trade showings held at all Hodkinson exchanges within the past month.

"The Bandbox" opened a week's engagement at the Rose Theatre, Chicago, playing to crowded houses at all five performances. The playhouse was gaily bedecked for its first Doris Kenyon presentation.

"Suffering from Intense Cold on Location for "The Silver Horde."
Director Frank Lloyd and art director Cedric Gibbons laying out sites for snow drifts in Rex Beach's Goldwyn story of Alaska.

Appellate Division Decides in Favor of Universal in Grace Humiston Suit

A DECISION of widespread interest to the entire motion picture industry, and what is probably the first of its kind, was given out November 21 by the Appellate Division of the Supreme Court of New York.

The showing of motion pictures of current events, the court decided, cannot be enjoined by court order just because some person in the picture objects to the exhibition of them. Under this finding the court dismissed the suit brought by Mrs. Grace Humiston, lawyer and investigator, against the Universal for $50,000 damages and an injunction because the defendant filmed her for the news weekly.

Mrs. Humiston's action was based on pictures taken of her while she was engaged in the search for the body of a woman who had been murdered.

The Supreme Court held that Mrs. Humiston had a cause of action, granted an injunction restraining Universal from showing the plaintiff in the films, awarded $145 costs to her, and ordered a jury to assess damages.

Reverses Lower Court Findings.

All these findings of the lower court were reversed by the Appellate Division, which taxed Mrs. Humiston with the costs. Mrs. Humiston brought her suit under Sections 50 and 51 of the civil rights law, prohibiting the use of a person's name or picture without his or her written consent, for advertising purposes or for purposes of trade. Justice Smith, who wrote the majority opinion in the Appellate Division, said:

"I am unable to see any practical difference between the presentation of these current events in a motion picture film and in a newspaper. And when it is considered that under the plaintiff's interpretation of the statute the mention in any newspaper or motion picture film or any publication of any kind of a single name in connection with a public or private matter, without the written consent of the person named, is a misdemeanor, the court should be slow to interpret the act."

SHOULD A WOMAN TELL?

ASK METRO.

Pathe Names Three December Features.

Three big features are scheduled for release by Pathe during December. "Brothers Divided," a Frank Keenan picture, will inaugurate the month, this feature being scheduled for realease on December 7. The offering is in five reels. The Keenan attraction will be followed on December 14 by a six reel production from the Leonce Perret studios, "The A. B. C. of Love," starring Mae Murray. The third feature of the month will be William Desmond in the Jesse D. Hampton comedy-drama, "The Prince and Betty," released on December 21 in five reels. This production has just been added to the Pathe list.

Press Sheet for Comedy Series.

In order to accommodate the demand of various state rights buyers who are securing first runs in the largest theatres of the country for the Hall Room Boys Comedy series, Jack and Harry Cohn are issuing a complete advertising service in connection with each release. This will be inaugurated with the Hall Room Boys two-part comedy entitled "Nothing But Nerve." A complete press sheet, including stories for newspapers and programs, as well as photos, mats and cuts will be issued with each release.

Southern Theatre Shows Chaplin Twenty-Six Times

AS an indication of the popularity of the Essanay-Chaplin productions which Victor Kremer is at present distributing on a state right basis, Connie J. Roe, manager of the Plattsburg Theatre, Plattsburg, N. Y., has advised the Kremer offices that he played "A Burlesque on Carmen" during the period of its initial release four times in one month. Mr. Roe states that with a theatre of 1,000 capacity, he exhibited "Carmen" each time to almost double this number of people.

Perhaps the most unique record ever heard of in motion picture production is that established by the "Champion," another Victor Kremer Essanay-Chaplin release, which has played one theatre in the South twenty-six times.

Due to the extraordinary theatre conditions at the present time, it is likely that "A Burlesque on Carmen" presented with the Carmen Dancing Girls, Jazz Band and Comedy Bull Fight will be shown out of town before its Metropolitan Premier.

The Twentieth Century Film Company of Philadelphia and the Mickey Film Corporation of Chicago have already secured theatres for the opening of "Carmen" with its various features.

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hurst; and Crichton does the wise thing by making Tweeny his wife and taking the first ship for America.

Servant Has Eyes That Twinkle.

Although mention of the cast has been left to the last it is but just to acknowledge that, collectively and individually, its work is one of the most satisfactory features of the picture. Thomas Meighan as Crichton is always convincingly equal to the occasion, and it is not hard to understand why he wins both the mistress and the maid. His butler is not the solemn-faced menial of convention, and there is an occasional twinkle in his eye that is more Irish than English. But he has a way with him that accounts for his mastery of his masters on the desert island; and his portrayal of the Babylonian king is a fine bit of acting, regal in bearing and ablaze with unbridled passion.

To Gloria Swanson is due the assurance that her Lady Mary is the best of all her screen impersonations. She responds to the strongly contrasting moods of the character with admirable quickness and surety, and is a most agreeable figure of a woman, whether clad in nightrobe, evening gown or the skin of a wild beast.

Physical Courage Fortifies Art.

But it is as the Christian slave that Miss Swanson shows her choicest gifts for the actor's calling. Here a slight barbaric strain in temperament, a physical courage that enabled her to go through the scene with the lions without destroying the illusion that is always a question of art and not of reality, and ample tragic power, render her part in this thrilling episode unforgettable. Another of the screen's great moments is encompassed in the climax of a dream of ancient Babylon.

Theodore Roberts has never before presented so thoroughly consistent a comic personality as his Lord Loam. His lordship's voyage on the chicken-coop and his efforts to beguile the monkey to gather cocoanuts for him are deliciously humorous examples of his activities during the story. Raymond Hatton as Hon. Ernest Wolly, Robert Cain as Lord Brockelhurst, and Lila Lee as Tweeny are other members of the long cast that have important roles and act them with distinction.

Douglas Fairbanks Completes His Second United Artists Production

THE filming of the second Douglas Fairbanks production to be released through the United Artists Corporation, "When the Clouds Roll By," has been completed. Hiram Abrams, of the "Big Four," has announced December 29 as the release date for the picture.

Under the personal supervision of Mr. Fairbanks the production is receiving its final inspection in the cutting department and the reports that come from the coast relate that all the members of the Fairbanks organization are highly elated over the results that have been accomplished, notifying their New York office that the picture is far more elaborate than anything that has ever been turned out by them.

With the presentation of "When the Clouds Roll By," the first screen drawings of Henry Clive, the American artist, known internationally through his original creation in oil of beautiful women, will be seen. Mr. Clive has been specially engaged by Mr. Fairbanks to furnish the art titles to accompany his second independently produced picture, and something unique and entirely new is promised in illustrated titles.

Destruction of City by Flood.

Another added triumph for "When the Clouds Roll By" is the introduction to the screen of the destruction of a city by flood. The work of Mr. Fairbanks and the rest of the members of the company in this episode is of a very spectacular nature and affords the athletic star a wide range for his particular and inimitable style of performance. An entire city, two miles long, was built in the foothills of the Cascade mountains, Northern California, on the top of which hills a reservoir was built, in which nearly 2,000,000 gallons of water were contained until the day of the flood.

The story of the production is filled with all the elements that make for success, for there is an abundance of action, lots of love and romance and plenty of suspense. The situations that were brought about by the story gave "Doug" a hundred and one new stunts to do, particularly in the flood scenes where he was compelled to perform a number of hazardous feats that are en-

Chester Cameraman Taking Views of Darkest Africa

FOLLOWING in Roosevelt's footsteps and guided by Jacob Sigg, who accompanied the ex-president, W. O. Runcie, Chester-Outing cameraman, is now approaching the River of Doubt. He set out from Asuncion a month ago, to penetrate the wilderness of the Matto Grosso and made his way across it beyond the farthest point reached by Roosevelt's party. It is expected that Runcie will make several discoveries for himself, and bring out an astonishing series of pictures. They will form part of the regular Chester-Outing weekly releases.

W. O. Runcie.
Outing-Chester cameraman now headed across the Natto Grosso.

As a matter of fact, Runcie, in the first stage of his journey, is not following Roosevelt—he is going the famous American one better. Roosevelt's trip began at Rio de Janeiro and progressed through well settled country, served by railways, before striking off into the seldom visited territory through which flows the River of Doubt. Runcie will get into the unknown immediately.

"I want to get the dik-dik bird of Roosevelt's on the screen," Runcie writes from Asuncion, "and I'd like to get some pictures of the fish that tear to pieces anyone who ventures into the rivers there." But the country is one of unusual scenic possibilities, too—there are cataracts and waterfalls and mountains along the way of the cameraman, and the native life is astonishingly different from anything yet seen on the screen. In the Chester-Outing expedition are dozens of natives and many pack animals.

Extras Injured When Balcony Falls.

About a dozen "extras" employed for scenes for "The Inner Voice," an E. K. Lincoln production, directed by R. William Neil, and being filmed at the American Cinema Film Company studio, in Glendale, L. I., were slightly injured recently, when a balcony collapsed.

The extras were watching Neil direct a "bad man" scene and crowded on the balcony, which gave way and sent them down onto players underneath. They suffered from cuts and bruises, but none were seriously injured. None of the principals were hurt. Neil sustained a bruised leg.

New York papers carried articles of some length on the accident in which appeared the names of various of the extras as "leading man" and "leading woman."

Revier Directing "Return of Tarzan."

Harry Revier, whose most recent picture was the Jess Willard subject, is now engaged in directing "The Return of Tarzan" for Numa Pictures Corporation. George M. Merrick, who is responsible for "The Open Door," an Art-class Company's production, released by Robertson-Cole, is supervising this sequel to the successful "Tarzan of the Apes" subject. The company has left for California where the jungle scenes are to be made.

The cast engaged includes Gene Pollar, George Romaine, Franklin Coates, Donna Ramirez, Betty Turner, Walter Miller, and John Sturgeon.

Goldwyn Enlarges Boston Office.

Owing to the rapid growth of Goldwyn business in the New England territory, under the management of Howard M. Davis, it became necessary to remodel and enlarge Goldwyn's Boston office. The main floor has been rearranged and rebuilt, several private offices being added, and now the New England force is prepared to give the trade the most efficient service in every respect. With the installation of a new system, the poster and advertising departments have been expanded.

Dealings in the Open Market

Many Important Independent Exchanges Will Handle Gayety Comedies Featuring George Ovey

FOLLOWING the recent announcement of the production of the first three Gayety Comedies in Los Angeles, the Gayety Company has arranged for the disposal of territorial rights to the series of one-reel comedies to important independent exchanges in all parts of the Unites States and has sold the entire output also for the world territory outside of this country.

Gayety Comedies will be handled for New York State and Northern New Jersey by the First National Exchange, Inc., with offices at New York and at Buffalo. The entire territory of Ohio, Michigan and Kentucky will be controlled for Gayety Comedies by the Standard Film Service Company, with offices at Cleveland, Detroit and Cincinnati.

The Celebrated Players Film Corporation, with main office at Chicago, has bought the entire output for Illinois, Indiana, Iowa, Wisconsin, North and South Dakota, Minnesota, Nebraska, Kansas and Missouri. The Peerless Film Service at San Francisco and Los Angeles has the comedies for California, Arizona and Nevada, while Greater Features, Inc., at Seattle, is booking them for all of the Northwest, including Washington, Oregon, Montana and Idaho.

Gayety Comedies will be sold in New England by the American Feature Film Company, with offices at Boston and New Haven. The Quality Film Company, Inc., has secured them for Western Pennsylvania and West Virginia, while Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia will be booked through the Electric Theatre Supply Company at Philadelphia. Territory in the Southern States, including North and South Carolina, Georgia, Alabama, Mississippi, Louisiana, Tennessee and Florida, will be handled by the E. and H. Film Distributing Company, with main office at Atlanta.

All of these exchanges report bookings beginning with the first release, which is entitled "Dropped Into Scandal." The comedies feature George Ovey, with Lillian Biron and the Gayety Girls.

Pioneer Plans Campaign on "Sins of Children"

PIONEER'S production of Cosmo Hamilton's novel, "Sins of the Children," is slated for release in New York City and State and Northern New Jersey early in December.

Judging by the success which this picture has had in the sections of the country where it has already been released, the officials at the Pioneer headquarters are expecting it to be one of the biggest successes of the year and are preparing the details of an exploitation campaign which will bring "Sins of the Children" directly before the notice of the theatre patron.

Arrangements are now under way to have the novel from which the photoplay is taken, run as a serial in one of the leading New York evening newspapers. A large illuminated sign on Broadway has been completed, while a showing of twenty-four sheet stands will be posted during the coming week in all parts of the city.

The work of putting the picture over is in the hands of an extra force of promotion men who are operating under the direction of the Pioneer publicity department.

Distributors Now Booking Selig Serial, "Lost City"

THAT Colonel Selig's wild animal serial, "The Lost City," in which Juanita Hansen is starred, will prove very popular among the state-right buyers and exhibitors throughout the country may best be judged by the many long-distance telephone calls and wires that are being received at the Warner Brothers' offices, where the American and Canadian rights are for sale.

Sam Grant, who represents the Arrow Film Corporation for the New England States, has signed for the distribution rights for the New England States. Harry Charnas, representing the Standard Film Service Company, has contracted for the distribution rights for Ohio, Michigan and Kentucky. A. F. Brentlinger, who operates a chain of theatres in Indiana, will book the serial for three days each in his Liberty Theatre, Terre Haute; Orpheum Theatre, Fort Wayne, and Murrayette Theatre, Richmond.

Sol Lesser.
Enterprising figure in film business, now working on another startler.

Grey and Reeve Assume Control of Supreme Concern

AT A meeting of the board of directors held on Monday, November 17, arangements were made whereby John W. Grey and Arthur B. Reeve assumed control of Supreme Pictures, Inc. The company has been operating at its studios at Flushing, N. Y., with a galaxy of stars headed by J. Robert Pauline, the hypnotist and vaudevillian. Among the other players are Violet MacMillen, Paul Panzer, Peggy Shanor, Ralph Locke, Morgan Thorpe, Edward Rogers and George Clarke.

In an interview, John W. Grey, president of the company, said that the serial field is one of the most important branches of the film industry and that it occupies a position similar to the serial story in the fiction field. He said that the company would inaugurate "something different" in serials.

Life-Grams Will Produce One-Reel Comic Novelties

ALEX YOKEL and J. Stuart Gillespie, executives of Briggs Pictures, Inc., the producers of the Paramount-Briggs Comedies, have organized Life-Grams, Inc., and will produce a series of one-reel comic novelties written by Neal R. O'Hara, the New York Evening World humorist.

The comedies, which are one reel long, will introduce, it is declared, a new form of screen expresion that is expected to prove exceedingly popular. Three of them already have been finished and work is going ahead on others at a Manhattan studio. They will carry the general title of Life-Grams, although each subject will be complete in itself.

Although the method of release has not yet been decided, it is understood that Life-Grams probably will be marketed on a state rights basis.

Brightman Leaves Allgood.

Grant L. Brightman has severed his connection with the Allgood Pictures Corporation as publicity manager in the exploitation of their forthcoming serial, "The Whirlwind," being produced by Allgood under the direction of Joseph A. Golden and starring Charles Hutchison. Mr. Brightman's successor has not yet been appointed.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Warner Brothers Plan Varied Exploitation for Selig Animated Serial, "The Lost City"

EXTENSIVE plans are now being arranged for the exploitation of Col. Selig's animal serial, "The Lost City," starring Juanita Hansen, in fifteen episodes. The serial, which is now under production, is being directed by E. A. Martin under the personal supervision of Col. Selig.

The Warner Brothers, who have secured the American and Canadian distribution rights, which will be sold on a state rights basis, are pioneer producers and readily appreciate the value of advertising. Harry Warner states that a gigantic advertising campaign, in proportion to the magnitude of the serial, will be launched.

The serial, which deals with the animal life in the jungles of Africa, will afford opportunity for exploitation along the lines of a circus. The heralds will be of the circus variety, eleven by fourteen inches in size, of various colors, with pen sketched drawings, that will attract attention. The window cards will be a novelty, and instead of the time-worn oblong shape, they will be cut-out cards in the form of an elephant, with sensational reading matter, printed in two colors. There will also be many novelties of especial appeal to children.

Arrangements are also being made with a prominent music publisher to write and dedicate a song to Miss Hansen.

"Woman in Grey," Starring Arline Pretty, Completed

A MUCH anticipated event in the annals of motion picture serials is the announcement by George H. Wiley, president of the Serico Producing Corporation, of the completion of "A Woman in Grey," starring Arline Pretty and directed by James Vincent.

"A Woman in Grey," based on C. N. and A. M. Williamson's mystery story of the same name, is a decided forward step toward the advancement of this particular form of screen entertainment inasmuch as that it is entirely different, both in plot and production, from the usual stereotyped serials of the past.

From the offices of the Export and Import Film Company, which have purchased the foreign rights of "A Woman in Grey," comes word that the serial is a veritable sensation.

"Hearts and Masks" to Be Shown in East Soon

ONE of the daintiest romances of modern times has been woven into a delightful screen story by the National Film Corporation.

This is "Hearts and Masks," the story by Harold McGrath, in which the National has given Elinor Field her first chance as a star in a regular feature production. Lloyd Bacon plays opposite Miss Field in this feature. Francis McDonald also has an important part.

"Hearts and Masks" will be shown in the East within a short time, according to Joe Brandt, general representative of the company.

Facts and Follies Series Arousing Great Interest

OWING to the extensive advertising which the Pioneer is giving the Facts and Follies Series, the individual exhibitors in all parts of the country are flooding the New York headquarters of the Pioneer with letters of inquiry. In territories where the Pioneer has disposed of these comedies the letters are forwarded to the exchange having jurisdiction in the matter.

The Pioneer general staff expect to secure countrywide distribution through independent exchanges on the Facts and Follies series. Within the next week it is expectd that several of the most important territories will be disposed of.

Details of a "direct to the consumer" campaign are now being perfected, in which the Pioneer publicity staff will co-operate with the editorial staff of both the Physical Culture Magazine and the True Story Magazine. The followers of Bernarr MacFadden, the exponent of physical culture, are legion, and one of the features of the campaign will be a lining up of the army of devotees of the Facts and Follies series.

Grossman Pictures, Inc., Open Offices in New York

GROSSMAN PICTURES, Inc., with studios at Ithaca, N. Y., has opened New York City offices at 110 West Forty-second street. The offices will be in charge of T. D. Bonneville, who will handle publicity, advertising and sales for the company. The suite includes a private office for Henry Grossman, who, however, will spend a large part of his time in supervising production at the studios.

The present productions of the company are the serial, "$1,000,000 Reward," featuring Lillian Walker, and a feature production soon to be announced.

Ship Gale Henry Comedies to New York for Release

THE Model Comedy Company this week shipped three two-reel comedies featuring Gale Henry to Bulls-Eye in New York for release. They are titled "Ham An—," which shows the comedienne as the proprietor of a lunch cart; "Home Talent," a satire on "Romeo and Juliet," and "This Way Out," which deals with the comedienne's troubles in finding a house that will allow dogs and children. General Manager Bruno J. Becker supervised all the productions.

The latest comedy starring Gale Henry, a version on "how to keep them down on the farm," was written and is being directed by Archer McMackin. Miss Henry is supported by Billy Franey, Hap H. Ward and Marjorie Lake.

Work on Art Titles Held Up Sunset-Burrud Scenics

FULLY a dozen different sets of art titles for the new Sunset-Burrud "Legends of the Wilderness" scenics were made before Nat Spitzer, of the Bulls-Eye Film Corporation, would approve of the standard set to be used throughout the twenty-six one-reel releases of this scenic, according to Bulls-Eye advices.

Mr. Spitzer stated that it was difficult to secure art titles that would blend harmoniously with the beautiful photography of the scenics themselves, which were made in the Pacific Northwest by Leland J. Burrud. The final approval of R. R. Hiestand of the Sunset Magazine was also necessary before the scenics could be released, hence the delay in placing the first three reels on the market, said Mr. Spitzer.

Pioneer Installs Auditor.

Valentine P. Maurer, an acountant, has been installed as auditor at the Pioneer headquarters in New York. He will, under the direction of Wilbur F. Hurst, controller, assume personal charge of the bookkeeping department. His first duty will be the reorganization and enlarging of the department.

"Well, Well, This Is Quite a Safe Proposition"

Murmurs Owen Moore; but Dorothy Gish thinks it's quite unsafe in Triangle's re-creation of "Betty of Greystone."

Broadway to See Argus Film.

"The House Without Children," an Argus Enterprise production, will soon have a Broadway showing if negotiations now pending for one of the most centrally located theatres result successfully.

A. H. Woods is preparing a mammoth production of Robert McLaughlin's most pretentious dramatic creation "The Pearl of Great Price." "The Fires of Spring," another McLaughlin production is scheduled for presentation at one of the big theatres before the holidays. It is thought that the photoplay running simultaneously will increase the legitimate following of Mr. McLaughlin, and, therefore, "The House Without Children" is to be given preference.

"$1,000,000 Reward" Serial Sold to Regal Films, Ltd.

HARRY GROSSMAN, president of Grossman Pictures, Inc., announces that Canadian rights for the serial production, "$1,000,000 Reward," featuring Lillian Walker, have been sold to Regal Films, Ltd., of Toronto.

The fifteenth episode of the serial has been completed at the company studios at Ithaca, N. Y., the entire thirty-one reels having been made in the short time of fourteen weeks. The serial was directed by George A. Lessey, under the personal supervision of Mr. Grossman.

The story is by Arthur B. Reeve and John Grey, who have contributed a number of the most absorbing serial stories ever shown on the screen.

Film Specials Announces Comedies.

Film Specials announces its series of comedies will be ready for release on December 1. These are new comedies, and they will be titled "Jolly Comedies." The first release will be "The Nut Crackers," featuring Ben Turpin, produced by G. M. Anderson and directed by Jess Robbins.

The second release will be "Neptune's Stepdaughter," produced by Macdon Pictures Corporation and directed by Frank P. Donovan. It will feature Gertrude Selby.

The comedies will be sold on the state rights market.

Argus Has Billboard Story.

An important part of the big publicity campaign inaugurated in Cleveland November 18, for the annual Community Chest Drive for $5,000,000, is a very interesting two-reel motion picture made from an allegory written by Robert McLaughlin, the playwright, and produced by the Argus Enterprises, of Cleveland.

Mr. McLaughlin has built a beautiful story around the three Biblical characters, Faith, Hope and Charity. The film will be shown during the week of the drive in every Cleveland motion picture theatre.

W. K. Bradley Wrote "Empty Arms.

WILLARD KING BRADLEY, well-know as a photodramatist and a regular contributor to nationally-circulated periodicals, is the author of "Empty Arms," the initial Lester Park-Edward Whiteside production, starring Gail Kane and featuring Thurston Hall, now in course of production at the Thanhouser studio in New Rochelle, N. Y. Bradley also wrote the continuity and is assisting Director Frank Reicher in the production of the picture.

Victor Kremer Seizes Alleged "Wildcat" Print of Chaplin Film Being Shown in Philadelphia

VICTOR KREMER, at present distributing "A Burlesque on Carmen," "Work," "The Champion," "A Jitney Elopement" and "By the Sea," Essanay-Chaplin productions of the state right market, recently seized an alleged "wildcat" print of "Work" in Philadelphia. A United States marshal executed the writ of seizure, taking up the print of "Work" at the Tioga Theatre, North Philadelphia, where it was being exhibited for profit, Kremer alleges.

Gene Marcus and Tony Luchese, owners of the Twentieth Century Film Company, Philadelphia, to whom Mr. Kramer has sold the five Chaplins mentioned above, will appear as complainants against Mr. Sherman, of the Ideal Film Company, Philadelphia, who is accused of having rented the print to the Tioga Theatre.

It is understood that the "Champion" and "His New Job," two other Essanay-Chaplins, are being illegitimately handled by exchanges in Philadelphia, and it is the intention of the Essanay Film Manufacturing Company and Victor Kremer Film Features, Inc., to vigorously prosecute the offenders.

Boston Press Praises National's "Confession"

FOLLOWING its successful opening at Boston, where it opposed three of the industry's most popular stars as a box office attraction, and came out on top, according to statements from the Masachusetts city, "The Confession," latest production of the National Film Corporation, has been an object of interest to distributors.

The Boston press waxed enthusiastic in the extreme over the production, all critics agreeing upon its artistic merit, and its originality of plot—original without spoiling the impressiveness and power of its theme.

George H. Davis who, with Brandt, is in charge of the sales and exploitation of the feature, has returned to New York and is receiving callers at the office of the National Film Corporation, 1600 Broadway. Mr. Davis made an extended trip through the Western States, during which time, of course, the importance and value of "The Confession" was not left unmentioned.

Spanuth Conceives Idea of Screen Vaudeville

HERE'S another new idea for pictures conceived by H. A. Spanuth, president of the Commonwealth Pictures Company, Chicago, whose name is becoming synonymous with novelties in short reel films. Mr. Spanuth was the first to introduce vaudeville to the screen in his Spanuth's Original Vod-A-Vil Movies.

His latest inspiration is to be known as Spanuth's Sermonettes. It is not the intention to "preach" in these sermonettes. They are entirely non-sectarian. The sermonettes will transfer to the screen the stories of the Bible and the message they are intended to bring to mankind. Each sermonette is in two parts—the first a picturization of the text and story taken from the Bible, and the second the modern story showing the adaptation of the message to our every day life.

Stockton Buys Frohman Film.

George Stockton has signed a contract with the Frohman Amusement Corporation acquiring "Once to Every Man" for the territory of Ohio.

The All Star Feature Distributors have also purchased this production for the territory of California, Arizona, Nevada and the Hawaiian Islands. This deal was closed through the New York office of Sol Lesser. These two contracts close every territory in the United States with the exception of Oregon, Washington, Northern Idaho and Montana.

Here Lies Poor Horatio Scenario——.

After the final scenes of American's "Eve in Exile," Charlotte Walker, the star; Arthur Zellner, scenario editor, and Martha Mattox paid final tribute to Goodfellow Scenario.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FOX FILM CORPORATION.

Should a Husband Forgive? (Special); Wings of the Morning (William Farnum); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff); Footlight Maids (Sunshine); Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff); The Roaming Bathtub (Sunshine), Fox Entertainments; The Web of Chance (Peggy Hyland); Lost Money (Madlaine Traverse); Sacred Silence (William Russel); Vagabond Luck (Ray and Fair); The Winning Stroke (George Walsh); Eastward Ho! (William Russell); Thieves (Gladys Brockwell); Tin Pan Alley (Ray and Fair).

FAMOUS PLAYERS-LASKY CORPORATION.

The Miracle Man (George Loane Tucker Production); The Hayseed (Roscoe Arbuckle); The Teeth of the Tiger (All-Star); In Mizzoura (Warwick); November 2, Who's Which (Dorothy Gish); Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 4, A Night in June (Nature Pictures); November 9, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); The White Elephant Militant (Holmes); Crooked Straight (Charles Ray); What Every Woman Learns (Enid Bennett); November 16, Scarlet Days (D. W. Griffith); Twenty-three and a Half Hours' Leave (MacLean and May); Uncle Sam, Salvager (Holmes); November 23, The Invisible Bond (P-A Special-Castle); It Pays to Advertise (Bryant Washburn); The Miracle of Love (Cosmopolitan); The Salt of Amping (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Elsie Ferguson); Everywoman (P-A Special); In the Basque Country (Holmes).

GOLDWYN DISTRIBUTING CORPORATION.

Almost a Husband (Will Rogers); Strictly Confidential (Madge Kennedy); Bonds of Love (Pauline Frederick); Jinx (Mabel Normand); Eyes of Truth (Lady Tsen Mei—Special); October 19, Why Divorce? (DeHaven); November 2, His Own Medicine (Parsons).

W. W. HODKINSON.

The Blue Bonnet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Thomas-Leah Baird-Artco); The Bandbox (Doris Kenyon—Six Parts—Deitrich-Beck, Incorporated).

HALLMARK PICTURES CORPORATION.

The Devil's Tradesmark (No. 1 of the Trail of the Octopus); A Women's Experience (Bacon-Baker—Ten-Twenty-Thirty); Suspense (Reicher—Ten-Twenty-Thirty).

METRO PICTURES CORPORATION.

Lombardi Ltd. (Bert Lytell); Please Get Married (Viola Dana); Fair and Warmer (May Allison); The Red Lantern (Seven Parts—Nazimova); The Brat (Nazimova—Seven Parts).

PATHE EXCHANGE INCORPORATED.

Week of November 2, The Gay Old Dog (John Cumberland—Six Parts); No. 14 of The Great Gamble; No. 2 of Bound and Gagged; All at Sea (Harry Pollard); Bumping Into Broadway (Harold Lloyd); Week of November 9, A Woman of Pleasure (Blanche Sweet—Seven Parts); No. 15 of The Great Gamble; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Call for Mr. Cave Man (Harry Pollard); week of November 16, The Right to Lie (Dolores Cassinelli—Seven Parts); No. 4 of Bound and Gagged; No. 2 of The Black Secret; Giving the Bride Away (Harry Pollard); week of November 23, No. 5 of Bound and Gagged; No. 3 of The Black Secret; Order in the Court ((Harry Pollard); Miss Gingersnap (Baby Marie Osborne—Two Parts); week of November 30, Dawn (Sylvia Bremer-Robert Gordon—Six Parts); No. 6 of Bound and Gagged; No. 4 of The Black Secret; It's a Hard Life (Harry Pollard); Captain Kidd's Kids (Harold Lloyd—Two Parts); week of December 7, Brothers Divided (Frank Keenan); No. 7 of Bound and Gagged; No. 5 of The Black Secret; How Dry I Am (Harry Pollard).

ROBERTSON-COLE COMPANY.

Poor Relations (Brentwood); The Gray Wolf's Ghost (H. B. Warner); The Open Door (Artclass-Special); His Double Exposure (Strand); Speed (Strand); Her Winning Way (Strand); Careful Kate (Strand); November—The Illustrious Prince (Hayakawa); The Broken Butterfly (Tourneur); Tulagi, a White Spot in a Black Land (Martin Johnson); Too Many Bills (Strand); Is Your Sweetheart False? Strand); Through the Isles of the New Hebrides ((Martin Johnson).

TRIANGLE DISTRIBUTING CORPORATION.

November 23, The Flame of the Yukon (Dorothy Dalton, Ince—Six Parts); Other People's Wives (Chester Conklin and Mack Swain-Sennett); November 30, Thirsty, The Magician (Mabel Normand-Sennett); December 7, The Life of Reilly (Ford Sterling-Sennett—Two Parts).

Reissues.

Week of December 14, Betty of Greystone (Dorothy Gish); Crashing Through (Ford Sterling-Sennett); December 21, Keystone Babies (Sennett—Two Parts); December 28, Fast Trains and Slow Women (Sydney Chaplin-Keystone).

UNIVERSAL FILM MANUFACTURING COMPANY.

Eternal Triangle (Animal Comedy); The Tick Tick Man (Lyons-Moran); November 12, A Tight Fix (Rainbow); November 15, The Face in the Watch (Hoot Gibson); November 17, His Divorced Wife (Monroe Salisbury); No. 12 of The Midnight Man; No. 6 of the Great Radium Mystery; Babies Is Babies (Neal Burns-Okeh); Blind Husbands (Eric Stroheim and Francelia Billington); An Honorable Cad (Shelly Hull-Stage Women's War Relief); November 22, The Fighting Line (Art Acord-Western); November 24, No. 13 of The Midnight Man; No. 7 of The Great Radium Mystery; Ten Nights in a Tea Room (Lyons-Moran); November 29, The Trail of the Hold-Up Man (Hoot Gibson—Two Parts); December 1, Under Suspicion (Ora Carew and Forrest Santley); No. 14 of The Midnight Man; No. 7 of the Great Radium Mystery; Tailor Maid (Neva Gerber—One Reel); December 3, A Barnyard Romance (Charlie from the Orient—Two Parts); December 6, The Kid and the Cowboy (Art Accord); December 8, Lasca (Edith Roberts and Frank Mayo); No. 15 of the Midnight Man; No. 9 of the Great Radium Mystery; Woes of a Woman (Lyons-Moran); The Mite of Love (Mabel Taliaferro-Stage Women's War Relief); A Lucky Dog's Day (Century Wonder Dog—Two Parts); The Lone Hand (Hoot Gibson-Western).

VITAGRAPH.

The Golden Shower (Gladys Leslie); The Tower of Jewels (Corrine Griffith); The Darkest Hour (Harry T. Morey); Pegeen (Bessie Love); The Suspect (Anita Stewart); The Vengeance of Durand (Alice Joyce); Dew Drop Inn (Semon Comedy); The Midnight Ride (Gladys Leslie); The Fortune Hunter (Earl Williams); Whiz and Whiskers (Big V); Caves and Coquettes (Big V); The Friendly Call (Julia Swayne Gordon); Yets and Yokels (Big V); Vamps and Variety (Big V); Mates and Models (Big V); Squabs and Squabbles (Big V).

WORLD PICTURES CORPORATION.

October 20, The Black Circle (Creighton Hale); Arizona Catclaw (Edythe Sterling); November 3, Me and Captain Kidd (Evelyn Greeley); November 10, The Poison Pen (June Elvidge); November 17, You Never Know Your Luck (House Peters); Novmbr 24, Dad's Girl (Jackie Saunders).

REALART PICTURES CORPORATION.

Soldiers of Fortune (Dwan—Seven Parts); The Mystery of the Yellow Room (Chautard—Six Parts); Anne of Green Gables (Minter—Six Parts); Erstwhile Susan (Binney).

SELZNICK PICTURES.

October—The Country Cousin (Elaine Hammerstein); Sealed Hearts (Eugene O'Brien); The Glorious Lady (Olive Thomas).

November—Piccadilly Jim (Owen Moore); Out Yonder (Olive Thomas); The Broken Melody (Eugene O'Brien).

SELECT PICTURES.

October—The Isle of Conquest (Norma Talmadge); The Last of His People (Mitchel Lewis).

FEATURE RELEASES.

Women Men Forget (Mollie King-American Cinema Corporation); The Square Gambler (Capital Film Company); Home Brew—Her Bear Escape (Christie Film Company); Eyes of Youth (Clara Kimball Young-Equity Pictures); The Amazing Lovers (Grace Darling-A. H. Fischer); Sky Eye (Sol Lesser); His Majesty the American (Fairbanks United Artists); Broken Blossoms (United Artists); October 19, Her Game (Florence Reed); The Eternal Mother (Florence Reed); The Corsican Brothers (Dustin Farnum—United Picture Theatres); Dropped Into Scandal; Are Flirts Foolish; Dark and Cloudy; Hits and Misses; Bride and Gloomy; Love-sick at Sea (Gayety Comedies).

STATE RIGHT RELEASES.

Crimson Shoals—Alma Where Do You Live? (Monopol Pictures Company); Hall Room Boys—Comedies (National Film Corporation of America); Are You Legally Married (Elk Photoplays); The House Without Children (Film Market-Argus); Texas Guinan Westerns—Mack Swain Comedies (Frohman Amusement Company); The Long Arm of Mannister (Henry Walthall); Atonement (Grace Davison)—Pioneer Film Corporation; The Fatal Fortune Serial (S. L. K. Serial Corporation); Stripped for a Million (Crane Wilbur); Strife (George LeGuere); The Mother and the Law, Hearts of the World, The Fall of Babylon—D. W. Griffith; Lost Battalion; Everybody's Business; The Superman (Six Parts); reissue of seven Olive Thomas Triangle Productions; Special Chaplin reissue (W. H. Productions); reissue of Chaplin Burlesque on Carmen (Victor Kremer).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

McCormick's Circle Advertisements Show Cleverly Planned Art Layouts

S. BARRETT McCORMICK looks ahead when he plans his advertising layouts for the Circle, Indianapolis. He does not merely tell the artist to draw him a picture to fit a certain space. He often plans to make more than one use of the same drawing. Take this display for "A Burglar by Proxy," for example. He gets three effects from the same cut. The one on the left offers a black background

Two Phases of a Single Pictorial Layout.

for the combination of scene poses. That on the right shows the same effect with a white background and without the lines. This was also used for the three-color Sundy advertisement with a groundwork of green for the text and oval and an orange against the lower portion and framing the oval. One cut did for both plates. Different copy, but along the same lines, is used for all three. For "True Heart

D.W.GRIFFITH'S "TRUE HEART SUSIE"
An Artcraft Picture
An Artcraft Picture
The Problem That Every Girl Tries to Solve
Which is It, the Plain Girl or the Fluffy Girl,
That Really Attracts Man's Love?
Robert Harron, Lillian Gish, Clarine Seymour and a Typical Griffith Cast
COMMENCING SUNDAY
The Circle
SHRINE OF THE SILENT ART

A Characteristic McCormick Advertisement.

Susie" he takes the same line used for "Choosing a Wife" and gains interest by classifying all women into two divisions, the "plain" and the "fluffy" ones. Then he asks which kind is more apt to gain a man's love. Naturally both classes are interested and this means all young women, even the married women, are apt to be interested, though they may have gained the coveted wedding ring. They are still interested in the problem presented. Here the background carries out the idea of the two types. On the right is the plain girl with those candy motto hearts which formed the backbone of rural courtships before the motion picture educated to more subtle methods. On the right are the weapons of the fluffy girl and the two heads present the same contrast. Everything about the display is harmonious. The text leads to the illustrations, it will be noticed. The third illustration shows three examples of the three fifteens he runs on Saturdays. In each the essential is a panel of type.

A Trio of Three Fifteens.

In only one instance does he trust to hand lettering to get the title over and here he used a very plain letter. Even at that the Pickford announcement is the least conspicuous of the three but is given distinction by the black and white sketch below, which advertises a special production appropriate to the Circle's anniversary. The most pronounced type is that for Fairbanks. The allusion of the door is not plain to the reader, who has not yet seen the picture, but the design is attractive and the lettering is unmistakable. The Wallace Reid display is the least successful of the three as far as the design goes, but the circular cut holds the interest.

P. I. A.

Johnny Mack Revises Mailing List to Keep Dead Names Cleared Away

Johnny Mack, of the Hill Theatre, Newark, has revised his mailing list along the lines first followed by the Cameraphone Theatre, Pittsburgh, we believe. A recent program carried this foot note at the bottom of the first page:

With this issue our old mailing list will be discontinued. If you want a program to be mailed you each week send us your name and address, or leave it at the box office. It tells you of everything new in photoplays.

Enclosed with the program was a slip of a size to go into an envelope nicely with the house name and address, a "Please mail me each issue of the Hill program," spaces for name, address and city, and a tag line reading "Our old mailing list expires with the issuance of this slip." It would have been better had the slip been of stiff card printed up as a private mailing card on the reverse and with "Mail this or leave it at the box office" prominent upon the face. Some such scheme should be worked twice a year to clear the list of dead names, but an even better idea is to use the mailing notice which guarantees the return postage on all undelivered matter. This keeps the mailing list clear of all dead names instead of permitting them to accumulate for a six month period.

(Continued from page 645.)

times during the war, that the American producers who realize any substantial return from England will in the future be only those who make considerably better than the average picture.

French Distributor Desperate.

"Serious as conditions are in England, however, they are much worse in France and in other territories of the continent which were involved in the war. Exchange rates and money values are in a far more precarious condition in France than in England, with far less hope that they will get better. The French distributor with long time contracts for American pictures is in a desperate position. Because of the excessive exchange rates he is losing money on every film which he receives and it is only a question of how soon he will go to the wall, unless the American exporter evolves some method of relief.

"This, of course, will have to be done, but on the other hand there are many exporters not in a position to arrange such international banking facilities that will permit them to co-operate in the way that is necessary. It means financing of a very big order. Many failures, therefore, are sure to result to exporters and importers both here and abroad who are unable to meet this situation, unless the American government devises some means of getting behind this foreign credit question.

"On the other hand, new territories, created out of the war, are opening up to the American distributor, but unfortunately they are also more of a liability than an asset since their money has little cash value at present. For instance, film sold today to Czecho-Slovakia at $1 a foot would actually return to the exporter about 10 cents a foot.

"After going over the war-torn territory of these countries, I am satisfied that it is going to be a long time before these conditions can be remedied and that it is up to us in this country to face this fact and to adjust our affairs accordingly. Regardless of money rates or anything else, conditions cannot return to normal until theatres are built in which pictures can be shown. This will not be for a long time to come, as for several years hence the peoples of these devastated countries will be occupied with providing housing accommodations rather than with building theatres. This is the prime necessity. France, for instance, at the present time is giving no thought to such construction whatever, despite the fact that throughout that country there are less than 1,000 moving picture houses.

"In the light of these facts, no time should be lost by the industry in this country in readjusting its methods of dealing with the foreign markets. Only big pictures must be sent abroad, without a serious loss to all interests involved, and arrangements must be made to adapt our operations to the financial requirements of our foreign customers, unless America is to sacrifice the tremendous advantage which it now possesses."

Offerings Suitable To Holidays Are Robertson-Cole December Listings

TO mark the ending of the year, Robertson-Cole in announcing its releases for December have provided an elaborate holiday bill. In addition to four Superior Pictures there will be a big special and eight features of the short subject variety. Included in the holiday bill is the first release starring Edith Storey under the Robertson-Cole banner.

"The Beloved Cheater," a Gasnier production starring Lew Cody, will be prereleased in December as a special. The most extensive advertising and publicity campaign of national scope Robertson-Cole have ever handled is well under way.

William Christy Cabanne directed Mr. Cody in this production, working under the personal supervision of L. J. Gasnier. J. A. Durbray, who was behind the camera, declares that the photography in "The Beloved Cheater" is his finest effort.

Cody Has Strong Support.

In carrying out the promise of Robertson-Cole to back its stars with best available cast, Gasnier in producing "The Beloved Cheater" has given Lew Cody a supporting company that includes Eileen Percy, Doris Pawn, Jack Mower, Alice Fleming, Frederick Vroom, Andrew Robson and Wang, a Chinese actor. Mr. Gasnier has outdone his other efforts of an artistic nature and has provided "The Beloved Cheater" with an atmosphere that is in thorough accord with the character of the story.

"Where There's a Will"—produced by Brentwood for Robertson-Cole—is one of the regular releases for the holiday month. In this production Zasu Pitts is featured.

Hayakawa in "Tong Man."

Robertson-Cole in presenting Bessie Barriscale's next starring vehicle "Beckoning Roads" made by B. B. Features believes it has a production that will add laurels to this star.

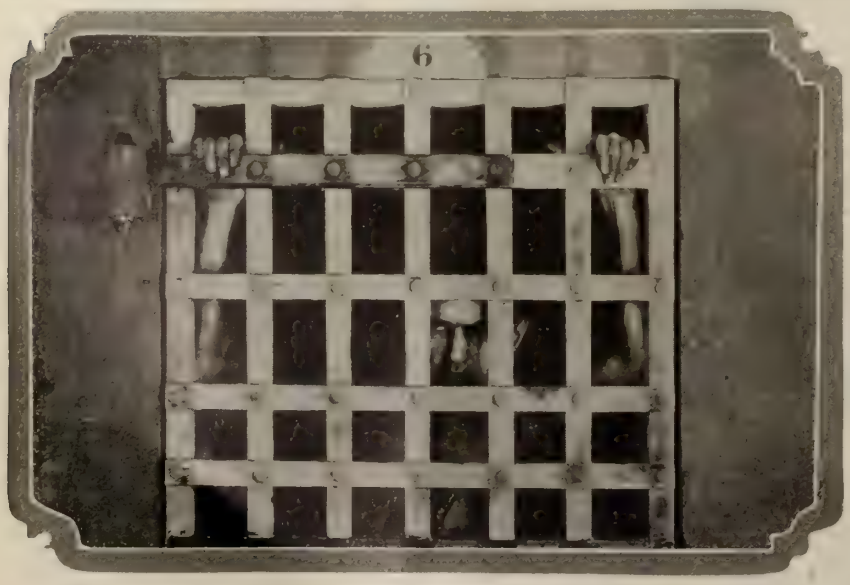
In December Robertson-Cole will also release "The Tong Man," with Sessue Hayakawa and a cast of merit. This picture, it is predicted, will be the banner production for this screen star.

So great has been the demand for pictures starring Edith Storey that Robertson-Cole will shortly release "The Golden Hope," a story of the great outdoors. The theme is in keeping with the dramatic powers of Miss Storey and is a real play in which to bring the heroine of the West back to the screen.

Johnson Films Listed.

"Tulagi, a White Spot in a Black Land," "Through the Isles of the New Hebrides" and "The Home of the Hula Hula" are the titles of the December releases of the Martin Johnson stories of the South Seas. These pictures have the reputation of being among the most interesting and educational of the short subjects about to be released.

Exhibitors have taken kindly to the Robertson-Cole comedies under the Supreme brand. "Good Night Judge" and "Struck Out" are the titles of these laugh producers for the holidays. Adventure Scenic, another short subject, will have three December releases.



The Bars Are Up; the Light Thickens; but It's Always Night in the Dark Cell.
Edward A. MacManus is coming to the front again, this time with a big prison picture, "The Gray Brother."

Harvey Resigns from Realart.

Hugh Carter Harvey has severed his connection with the Realart Pictures Corporation. While identified with the Realart productions, Mr. Harvey, as assistant director of publicity, accomplished 100 per cent. results in the photoplay trade paper and daily publication fields.

His latest venture is that of sales management. The National Tuberculosis Association, which annually sponsors the sale of Red Cross Christmas seals, has found in him an entirely able assistant sales manager. Some vague idea of the magnitude of his task may be gathered from the fact that more than a billion seals will be sold during the first ten days of December.

New Co-operative Plan

(Continued from page 644.)

Exhibitors' Defense Committee had been completed, theatres that have an aggregate valuation of more than $10,000,000 were pledged to it.

Harry Crandall, of Washington, D. C., who owns and operates eight large theatres there and who is building several more, together with Charles E. Whitehurst, of Baltimore, who owns six big theatres in that city, listened to the plan and immediately put their signatures to documents which make them, now, joint owners with Tom Moore, famous as the owner of the Rialto Theatre in Washington, D. C., and of other important theatres in the First National franchise for Maryland, Delaware and the District of Columbia.

Almost at the same time the Mark Strand Company, of New York, signed the contracts which include in the new plan its internationally known New York Strand and the new Mark Strand Theatre of Brooklyn.

Before this article can be published, there will be many times the foregoing number of important theatre enterprises pledged to the plan conceived by the Exhibitors' Defense Committee of First National.

Again—I repeat: Revolution is abroad in filmland, and the exhibitors, this time, are the torch bearers.

Richard Edmondson Dead Abroad of Heart Disease

ON the day Americans celebrated as Thanksgiving, Richard S. Edmondson died of heart disease in London, where for many years he has operated a distributing concern under the name of American Film Releases. Mr. Edmondson was well known to hundreds of people in the American trade through his association with the industry in this country for several years following 1904, when he entered the game as a California exhibitor.

For a time Mr. Edmondson operated a chain of theatres as well as a film exchange in this country. At the time of the Jeffries-Johnson fight he was located in California conducting the Great Western Film Corporation. He secured the foreign rights for the fight pictures, and then changed his personal location to London, where he has continued in the film business ever since.

The American Film Releases specialized in fight pictures for a time, and he then turned to handling American made features of all sorts in the foreign market. Mr. Edmondson made frequent trips to America, having last been in this country in March of this year.

Russian Views in Pathe News.

Far off Russia, where the fight for democracy is still raging with fury, is brought to the screen in the Pathe News No. 92, which contains some exclusive views of the sturdy men who are now endeavoring to stem the tide of Bolshevism in their beloved land. General Denikine, leader of the forces of democracy, posed for one of the few pictures ever made of him, as he entered Taganrog, where he established the headquarters of the anti-Bolshevik forces in South Russia.

Sale of Exhibitors Mutual Will Not Affect Activities of Clark Cornelius Corporation

THE Clark Cornelius Corporation, which was organized by the controlling interests of the Exhibitors Mutual Distributing Corporation to purchase the negatives of the twelve famous Chaplin Mutual Comedies, announces that it will remain actively in the motion picture business despite the sale of Exhibitors exchanges.

Plans are being perfected by William J. Clark, president of the corporation, for its future. An executive organization has been formed and a field force will be maintained. Mr. Clark will continue at the head of the company, devoting his entire time to it.

The Chaplin Classics will be distributed through the Hallmark Pictures Corporation as previously announced, with a special field force supervising their sale. This force consists of S. T. Stephens, formerly general supervisor of Exhibitors Mutual exchanges; M. J. Mintz, of Chicago; E. H. Wells, of New York, and M. Harlan Starr, of Detroit.

Personnel Announced.

H. C. Cornelius, who was actively identified with the affairs of Exhibitors Mutual, as vice-president, will continue with the Clark Cornelius Corporation. His brother, L. A. Cornelius, who was a director and a large stockholder in Exhibitors Mutual, is vice-president of the new company.

The former executive organization of Exhibitors Mutual will have charge of the Clark Cornelius Corporation. The personnel is as follows: president, William J. Clark; vice-president, L. A. Cornelius; secretary, S. J. Rollo; treasurer, H. C. Cornelius; assistant treasurer, Colvin W. Brown; general manager, Walter K. Plumb.

"Great Gamble" Booking Fast.

The Pathe-Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, is receiving many bookings.

Twelve weeks after release date "The Great Gamble" had been more than "put across" by sixteen of Pathe's thirty-two branch offices.

W. H. Announces More State Right Features

IN KEEPING with its policy to give the exhibitor, through the medium of the independent exchangemen, just what he wants, the kind of productions that can be shown as specials, W. H. Productions Company announces that it will soon have ready to release on the state rights market the following reissues.

"The Iron Strain" produced by Thomas H. Ince, featuring Dustin Farnum, Enid Markey and Louise Glaum. This is a virile human story of the Klondike country.

Commencing in January, seven of the best Olive Thomas features produced by Thomas H. Ince, will be released at the rate of one a month, backed by a large publicity and advertising campaign.

W. H. Productions Company also has a selection of laugh and money making short reel Keystone comedies.

In addition to the one-reel Charlie Chaplin special "Some Nerve," formerly entitled "A Gentleman of Nerve," which is meeting with success, another one-reel Chaplin comedy reissue will soon be ready for release, entitled "Lord Helpus."

Numa Announces Cast of "Return of Tarzan"

NUMA PICTURES CORPORATION, which is making the production of Edgar Rice Burrough's story, "The Return of Tarzan," for the screen, has secured a cast of players especially notable for particular characterizations in the play.

Gene Pollar is Tarzan. He is a New York boy, and is a remarkable specimen of manhood. In recent tests of physical endurance and qualifications, he passed 100 per cent. perfect. His screen experience has been limited to appearances in western plays, playing in support of William Hart in two features, and with Tom Mix and Douglas Fairbanks in smaller roles.

In the supporting cast are George Romaine, remembered for his excellent work in support of Marjorie Rambeau in "The Eyes of Youth," Betty Turner, last seen as De Wolf Hopper's leading woman in "The Better 'Ole"; Walter Miller, formerly with Harold Lockwood; Estelle Taylor, Armond Cortez and John Sturgeon.

The production is supervised by Geo. M. Merrick.

Chase Now Comptroller for Hallmark.

P. A. Chase, known as the originator of many of the accounting systems now in vogue in the production and distribution of pictures, has succeeded Wiliam Eisenhardt, resigned, as comptroller for Hallmark Pictures Corporation, assuming his new duties this week. Mr. Eisenhardt resigned to enter the production field.

Elsie Takes a Peep.

In the title role of "The Imp," her newest Selznick, Elsie Janis is entitled to a real look.

Projection Department

By F. H. RICHARDSON

Cannot Agree With President Shay

INTERNATIONAL President Shay in his report to the twenty-fourth convention of the International Alliance, after pointing out many unsatisfactory features connected with projectionist license laws, suggests that the Alliance ought to oppose all such laws, relying altogether on its own strength to bring about and maintain improved conditions for its membership.

With this we cannot at all agree. We have long been an admirer of International President Shay, as most of you well know, but that does not mean that we are bound to agree with him in all things. We freely admit all of the many defects he points out in the practical operation of present-day license laws, or most of them. We agree that most of them are so far as concerns their effect, a farce without a single redeeming feature, BUT that does not prove that the Alliance ought to oppose them. Not at all.

Better Application Needed.

It merely proves that there is urgent need for the Alliance to throw the weight of its influence toward bringing about a better application of such laws. We now have one law which functions perfectly, with others about to follow—all in Canada.

The license law should not be viewed merely as an economic weapon. Not at all! It should be viewed as a device to prevent injustice being done to the industry by which we all gain our daily bread, by preventing the incompetent from entering the projection field.

The writer does not believe in any member of the examining board being either a union man or an exhibitor. An examining board should be for just one thing, and one thing only, viz.: to determine the qualifications of the applicant for a license. It must be neither a choke coil to control supply, nor a mill for manufacturing accredited projectionists, regardless of ability.

Some unions have tried to use an examining board for the first and some exhibitors' leagues have tried to use it for the latter. One is just as bad as the other. By and large, operation of license law, as it is today, more than justifies all of President Shay's criticism, but to throw the weight of the Alliance against the enactment of license laws would, we are very certain, be a serious error.

President Shay should consider that the entire industry has vital interest in securing competency in the projection room, and "competency" does NOT merely include the ability to "run a machine." The license laws, punk as they are, lean in the right direction.

They are very much better than nothing, and I have confidence that the future will see them grow in excellence. Meanwhile I am unable to see where they work any injury, except the mulcting of the applicant of a comparatively small fee, which same he would most likely blow in.

Department Improves Each Issue

Westley Trout, La Junta, Colorado, says:

Have long since ordered lens charts, but they have failed to reach me. Am member of following organizations: Member M. P. M. O. local No. (number illegible), honorary member L. U. 380, member A. F. of Musicians, Local No. 738, T. M. A. of Denver.

Keep the good work up, Brother Richardson. The department gets better every issue. My permanent address is Oklahoma City.

Lens charts have been sent—again.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

PREMIER TITLE CO
HIGH QUALITY
FILM TITLES
OUR SPECIALTY
526-528 EAST 38th ST. CHICAGO

Trust you get them this time. Evidently you are something of a "joiner."

From Tyler, Texas

F. L. McKeil, Tyler, Texas, member L. U. 222, writes of various matters, as follows:

Have trouble which I am unable to locate. In my Simplex I successfully use 5/8-inch cored upper and half-inch solid lower. On my Power's I am unable to use the half-inch solid lower without a continual sputtering and nearly burning out the rectifier coil exactly the same amperage on both lamps.

Isn't this trouble in the rectifier?

I like the word "Projectionist" fine, but should a man call himself a projectionist unless he has had sufficient experience to make him one?

I do not think so.

I have noticed a number of names on film wrappers, followed by "Projection Engineer." I happen to know a few of the men themselves, and if they were obliged to take even a very mild examination they would pull the title down real sudden.

Now, Brother Richardson, I am no projection engineer, but I do call myself a projectionist. I have had seven years' experience, and expect some day to be an expert projectionist. Have quite a stack of projection departments, to which one is added every week.

What is wrong with the Power's Six-B lamphouse? It won't give a decent spot without being too close to the aperture. If ever you come into this section, be sure and stop to see us—three of us—all I. A. men.

Lamp House Not at Fault.

The lamphouse is not at fault, friend McLiel, but the condenser. Get a lens chart, apply it, and you should have no further difficulty.

As to the trouble with your carbons, your data is not sufficient to allow of intelligent reply. What do you mean by "burning out the rectifier coil?"

Which coil do you refer to? Do you mean the tube?

Before doing anything else be sure your lamphouse ventilation is entirely open and free, that your carbons make good contact with the jaws, and that your asbestos wires are not badly burned. I must have further information in order to answer you intelligently. How do you know the amperage is the same? Have you measured it?

As to the word projectionist, it was and still is the intention to entirely supplant the term "operator" with it. How-

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK

ever, the men have very generally recognized that while the term "operator" is largely meaningless and nondescript, the word "Projectionist" stands for something, and they, more than the editor, were quick to differentiate as between the two, along the lines of ability. Well, why not? It may be well to let the chap who really wants to be a has-been or a never-was be one, and "operator" is perhaps as appropriate a term for him as any. We should worry.

It Jumps—That's All

S. O'Hare, Knoxville, Iowa, gives the whiskers of the editorial goat a yank, as follows:

Have two 1915 Motiograph projectors, inside shutter type. The picture from one of them has a decided jump, while the other is not so bad.

Have installed new intermittent, without any improvement. Sprockets are all clean and there is no end play in intermittent. Tension springs are properly adjusted; also sprocket idlers. No play in lens, and machines are rock-steady, being set in concrete.

Projection room and building are solid, so can't blame it on piano player.

I Could Bite You.

Gr-r-r-r-r, man I could bite you! I tried to count up the number of times I've told you fellers to describe film jump **accurately,** using the hairs of my head for counters, but ran out of hairs; and I'm not bald headed either.

For instance, if the picture jumps regularly four times to each revolution of the crank shaft, that points directly to the seat of the trouble in one of about four things. It is a-b-s-o-l-u-t-e-ly essential that I know precisely what sort of a jump it is, if I am to make an intelligent guess as to the trouble.

If you, who are right there on the job, cannot locate the fault, how in the name of Heaven do you think I, who am 1,500 miles or more away, can, unless you describe it **accurately?**

Peculiar Effect

The Belize Amusement Company, Belize, British Honduras, orders a handbook and presents the following for solution:

The picture is clear, except for a cloud-like appearance in its center. When one of the actors gets about the center of the screen, he or she seems to have a sort of double face. This does not occur when the artist is at either side of center. With reading matter it produces a sort of shaded appearance in the center, the text at both sides being very sharp.

Probably Trouble Lies in Screen.

You have not told me what kind of screen you have, but I think it must be some sort of metallic surface and that the center of the screen is much more highly polished than the rest of its surface.

This might, and probably would produce just such an effect. From what you say, both projectors (I assume that you have two) produce the same effect, which is further evidence that the trouble lies in the screen and not in the lens.

It would necessarily be in one or the other. Examine your screen carefully, and see if what I have said is not true. If not, then take your objective lens apart and carefully clean the individual lenses.

First wash them with alcohol, diluted with about one half water, then polish carefully with soft, very clean cloth, such as an old handkerchief. It is barely possible a very faint finger mark or oil mark might give such an effect, though I doubt it. Such a mark, probably, could not be seen when looking through the lens.

Kinarko Carbons Indorsement

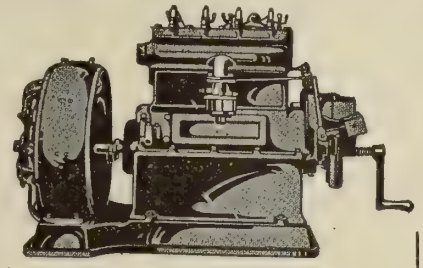
Locksley Clark, late Lieutenant R. N. V. R., writing from Vancouver, B. C., says:

In August 2 issue you ask for comfirmation of the claims of Carbon Import Company for their product, "Kinarko." While overseas with the British Navy, I installed and managed a motion picture theatre for the Admirality, and during the two and one half years it ran we used "Kinarko" carbons exclusively.

I found them to come fully up to Mr. Kiewert's claims, as set forth by yourself, and can recommend to projectionists that they be given a trial. Too much cannot be said for them.

There'll never be a Bolshevik revolution in the United States. Don't worry; too many million individuals own War Savings Stamps. The Government is in the individual's savings fund. Buy War Savings Stamps just as though you were still exterminating Huns. You'll be hitting a Trotsky on the head with every two-bits you invest.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

Universal Motor Co.

OSHKOSH, WISC.

Write for our up-to-date price list:

Amusement Supply Co.

Largest Exclusive Dealers to the

MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

TransVerteR

TRADE MARK, REGISTERED, U.S. PAT OFF JULY 22 1919

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

EVERY THEATRE NEED CARRIED IN STOCK

Shipment Made Same Hour Order is Received
14 Years of Knowing How—Known from Coast to Coast

AUBURN THEATRICAL SUPPLY COMPANY, AUBURN, N. Y.

"MARTIN" ROTARY CONVERTER

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PERFECT REEL DISSOLVING

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For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment. There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.
To save time, order from nearest office

EXHIBITORS AND EXCHANGE MANAGERS

Are cordially invited to visit our new distribution office and witness the demonstration of the

FEASTER NO-REWIND MACHINE

WHICH ABSOLUTELY eliminates all film rewinding, with its attendant expense, trouble and film damage. If you are unable to call, we will gladly mail you descriptive literature on request.

BYRON CHANDLER, Inc.

Phones Bryant 6747-6748 729 Seventh Avenue, New York City

Turn Your Lobby Into An Art Gallery With Paintings of Film Stars

MADE BY

KASSELL STUDIOS

INC.

CANDLER BLDG.

220 WEST 42ND STREET
NEW YORK

We specialize only in paintings of film stars and lobby displays on features.

Sampliner Advertising Co.

INC.

729 7th AVENUE NEW YORK CITY

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Godfrey Building, 729 7th Avenue, New York
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NOTARY PUBLIC TYPEWRITING

THEATRICAL WORK A SPECIALTY

Suite 5

Better Equipment

CONDUCTED BY E. T. KEYSER

THIS IS A SHOW WORTH ATTENDING

How the International CinemaQuipment Center Helps the Exhibitor to Do His Christmas and All Other Accessory Shopping Early, Comfortably and Without Any Wasted Time

LOCATED on the second floor of the Godfrey Building, 729 Seventh ave., at the corner of Forty-ninth street, New York City, is a permanent exhibit of motion picture equipment and accessories that is destined to prove a factor in the purchasing activites of the picture theatre exhibitors of the world.

The exposition is appropriately named the International CinemaQuipment Center, and at its head are three men well-known for their achievements in the industry, Edwin S. Porter, of the Precision Machine Company, is president; J. E. Robin, electrical expert, is vice-president and general manager, and B. F. Porter, the projection engineer, to whose skill and efforts so many prominent theatres owe their perfect screening, is treasurer.

The fundamental idea behind the Center is that, by bringing together on one floor the products of representative manufacturers, the time of the purchasing exhibitor is conserved, and his convenience catered to most effectively. Without hurry or interruption, he may pass from exhibit to exhibit, watching critically the demonstration of each, either in its individual show space or under actual working conditions in the miniature theatre or in the model projection room, with which the Center is equipped.

How the Exposition is Arranged.

The views on page 702 give ample evidence of the admirable manner in which the ten thousand square feet area of the Center is arranged. On emerging from the elevator, the visitor finds facing him the information bureau and telephone switchboard, which permits instant communication with each exhibitor of the Center. Turning to the left, one passes down a four foot aisle lighted by five great windows and flanked on both sides by individual show spaces furnished with mahogany desks and divided by railings.

At the Forty-ninth street end of this aisle will be found the exhibit of the Moving Picture World where, comfortably seated on broad divans or in luxurious armchairs, the visitor may read the latest issue of that publication or gather information from Richardson's Hand Book, Sargent's "Picture Theatre Advertising" or "Photoplaywright" or Louis Reeves Harrison's "Screencraft," all of which are to be found on file there.

Turning to the right, and past another row of windows, one passes another row of show spaces at either hand. Half way down this aisle is located the demonstration power plant that permits the visitor to ascertain just what results may be obtained from any particular apparatus under every conceivable operating condition.

And It Is Some Layout.

The layout consists of a General Electric motor generator, a Hallberg motor generator, a Hertner transverter and a Wagner rotary converter; each having its individual switchboard for control. In addition, is a large switchboard of the dead face type, with a front of blue marble. This is equipped with three Weston single phase, polyphase, indicating wattmeters and two Weston direct current indicating wattmeters that give the input and output of each generator set at a glance.

Twelve plugging sockets are provided to facilitate an interchange of the projection arcs.

This power and control plant backs up against the model projection room, which measures nine by nineteen feet and which contains a battery of four Simplex projectors, each with its individual panel board of control switches.

At the rear wall of the projection room is a monster switchboard, whose marble exterior guards the interior connections and mechanism and makes the

Displays of the Moving Picture World and The Stanly Frame Company.

VIEWS OF THE INTERNATIONAL CINEMA EQUIPMENT CENTER

The ARGUS Patented
CRYSTAL BEAD SCREEN

THIS new type of screen, and the results it assures, cannot be classed with any other—it is entirely *different* and *better*. The screen is made of tiny crystals which look like very small pearl beads. The beads reflect light from the projection machine in such a way as to give greatest depth of focus, color, realism and charm to the pictures. It reduces "fade-away;" insures bright, clear pictures when viewed from any angle, and will make every seat in your house a *good* seat. The Argus Screen may be washed repeatedly with warm water without streaking.

Use of the Argus Crystal Bead Screen in your theatre—making your *reel* life more *real*—will cause your patrons to appreciate the pictures more; secure favorable comment; the people will go to the "movies" more often; and

they will prefer your theatre because of the better projection

The Argus Crystal Bead Screen has already been installed in many high-class picture theatres. Usually an exhibitor will arrange for one after seeing the actual results in comparison with ordinary screens.

It is a *wonderful* screen, and offers you a wonderful opportunity to get much good free publicity, better attendance and more profit.

Be the first in your locality to adopt this progressive idea. It will pay you well. Just detach and mail the post card below for future information and details.

Read these comments from a few of the many exhibitors who are using the Argus Crystal Bead Screen:

"My patrons are unanimous in their praise of the clearness of my pictures. I consider the purchase of the Argus Screen the best investment I have ever made."

"Our electrical engineers tested this and several other screens and decided in favor of the Argus screen as being by far the best."

"I have tried quite a number of different curtains at all prices. In fact this is the fifth curtain we have installed in our theatre, so you may realize that the best is none too good for our patrons. The Argus Screen is satisfactory in every respect."

"We installed an Argus Bead Screen six months ago and have since washed this screen with warm water and flushed it thoroughly with hose, and it is just as good today as when it was installed. We think it is the best screen that money can buy. Projection cannot be beat. Buying of this screen is money well spent."

"I endorse the Argus Screen to anyone desiring a real picture. The pictures are shown without a flicker, and on much less current than is ordinarily used. The minor details that heretofore were lost on the old screen, are now brought out clearly."

"We cheerfully and heartily recommend the Argus Screen to the Moving Picture Exhibitors in general on account of its 80% more clear efficiency."

"This screen produces the finest projecting surface I have ever seen. I recommend them to any exhibitor who wishes to improve projection and at the same time save on current consumed."

"It can be dusted or washed with water without causing it to streak, which is a very strong point in its favor. It is the best screen I have ever seen."

The Argus Lamp & Appliance Co.

813-823 Prospect Avenue — Cleveland Ohio

NEW YORK OFFICE:
Cinema Quipment Center, Space H
729 Seventh Ave., cor 49th St.

CHICAGO: **1501 Conway Building**
BOSTON: **49 Church Street**
LOS ANGELES: **121 So. Olive Street**

switch operation absolutely safe from accidental contact.

Against the left hand wall is a work bench and above the bench a ventilating fan and a foul air outlet, both connected by ducts with the outside atmosphere.

A Theatre Also.

In front of the operating room is a projection theatre, with a throw of fifty-five feet to the novel holders which permit screens of various types to be tested simultaneously, so that the exhibitor may select that which gives the most satisfactory results under the same current conditions that prevail in his own house. And, while watching the screen results he is seated in any one of many types of the chairs of the American Seating Company, with which the theatre is furnished. This permits him to determine just what type will best suit both his pocket book and his patrons' comfort.

Private Offices are Provided.

Across the aisle from the theatre are private offices for the use of the exhibitors of the Center, the company's officials and the public stenographers, also the stock and the receiving rooms.

In addition to the passenger elevators, two freight elevators of ample capacity facilitate the handling of bulky shipments to and from the center.

Precision Machine Company.

In a space twenty by ten by six feet, located off the main promenade on the Seventh avenue side of the building is the exhibit of the Precision Machine Company, 317 East Thirty-fourth street, New York. In this exhibit the Precision Machine Company have on display a regular Simplex Model type "B," a Simplex type "S," motor drive equipment—a nickel-plated Simplex mounted on a pedestal and arranged to revolve—a Simplex Mazda equipment, Simplex spotlight and two large pedestals.

In the operating room is to be found a working display of four Simplex projectors motor driven finished in light battleship grey enamel—two type "S" equipment arcs—1 Mazda and 1 Simplex with Feaster No-rewind and Argus Sheck Mazda Adapter. The Precision Machine Company appreciates that a proper working display is necessary to afford the many old Simplex users, distributors and others interested in projection apparatus to view under actual conditions.

The Supply Division.

The supply department occupies a large space, facing the Seventh avenue side, near the entrance to the elevators.

Th accounting and cashier's office of this department resembles a banking institution. Adjoining the office is a mahogany counter ten feet long, built like a cabinet and divided at the back into sections. Each section contains drawers of various sizes. In front of these are ball bearing sliding doors, so arranged that they conceal all the drawers, and may be locked at night. The drawers are arranged with stops, so that they cannot be pulled clear out.

These drawers contain machine parts and supplies.

On top of the counter is a frameless plate glass show case, with mirror sliding doors. The bottom of this case is lined with dark green silk plush. On the plush are samples of each part of the Simplex mechanism and also accessories, carbons, etc. The machine parts are arranged in the case according to the assembly in the machine. For example, all the parts that go together to complete the intermittent movment are arranged in one group. The groups are known as "A," "B," "C," etc., the same as arranged in Simplex catalogues.

Locating the Parts.

Alongside of each part is a metal number. The object of the number is to indicate the location of the supply of parts. In other words, the parts in the show case are only samples, and are under lock and key to prevent them from being sold as otherwise it would break up the system.

When a customer wants a certain part, he may not know the name or number, but recognizes it in the show case. He points it out to the salesman who sees the number.

Quick and Efficient.

Say, for example, he picks the intermittent sprocket, the metal number alongside is 5, the salesman will pull out drawer number 5 in the counter, underneath the showcase.

This is the most efficient and quickest way to handle small parts. The show case is the catalogue.

There are no unornamental shelves in this department. No machine parts or supplies displayed, except a sample of each in the showcase.

Nothing Unsightly.

There is nothing unsightly about the place, even the wrapping counter is made up like a cabinet with sliding doors. The roll of paper used for wrapping is concealed in the counter and is threaded through a slot.

As a rule it is very difficult to make a supply and equipment store look clean and inviting. This department is high class, and certainly has been well termed by G. F. Porter as the "Tiffany's of the Trade."

Caring for Surplus.

The surplus stock of this department is contained in two large stock and receiving rooms on the same floor.

Adjoining this department is a sample display of the different types of Simplex projectors, spotlights, stereopticons, ticket choppers, home projectors, lightning change makers, film cabinets, etc.

The Ritchey Lithographing Corporation.

Noteworthy in the exhibition is the poster display of the Ritchey Lithographing Corporation, 406 West Thirty-first street, New York City. They are remarkable as examples of motion picture posters, not only from an artistic point of view, but from the advertising standpoint as well. They are more than attractive—they are real—and they carry absolute conviction.

Exhibit of Sampliner Advertising Co.

Argus Lamp and Appliance Co.

The Argus Lamp and Appliance Company, of 815 Prospect avenue, Cleveland, Ohio, exhibit the Argus-Sheck Universal Adapter, which adapts all standard carbon arc housings of projectors to the use of Mazda projector lamps. It also shows the Argus Crystal Bead Screen and a full line of its current regulators, both alternating and direct, together with the Argus accessories, consisting of spherical mirrors, corrugated condensing lenses and bottom and side contact Mogul sockets for use in connection with the Argus system.

The Argus Company states that the four essentials of its system are the Mazda projector lamp, the Argus special prismatic lens, the Argus special mirror and the Argus current regulating device—that without the complete system the best results cannot be obtained, and that with the correct system properly installed a twenty-five per cent. saving is effected in operating on alternating current. That with direct current the saving is approximately one thousand watts per hour.

Argus-Sheck adapters are built in two types, models "A" and "B." The former for operation with 600 watt, 20 ampere, 28-30 volt Mazda projector lamps which may be operated on country home isolated lighting plants and is adapted for church, school and lodge use where shorter throws and smaller screens are sufficient to produce satisfactory results.

For 900 Watt Bulbs.

The latter type takes the 900 watt Mazda projector lamp and is adapted to service with throws up to one hundred feet and screens with prepared or reflecting surfaces and measuring twelve by sixteen feet. The current of the displaced arc not to exceed 60 amperes A. C. or 30 amperes D. C.

The current regulators shown are of two types for alternating and direct current respectively and each type is divided into two classes, one class for operating with the 600 watt and the other with the 900 watt Mazda projector lamps. These classes are subdivided according to voltage in the D. C. and with regard to voltage and cycles in the A. C. apparatus.

National Carbon Company.

The exhibit of the National Carbon Company of Cleveland, Ohio, includes a complete line of its projection carbons—the Columbia Regular, the Columbia Silvertip, the Columbia White A. C. Special and also the Columbia White Flame Arc—for photographic use.

The Columbia Silver Tip is for use with direct current only and the combination for this purpose consists of Columbia Regular cored upper and Columbia Silvertip negative lower. The former is the source of maximum light and carries the chemicals that permit a long arc to be drawn and give the proper color value to the light emitted.

Good Points of the Columbia Silvertip.

The good points of the Silvertip are a strong, penetrating light, absolutely steady, flickerless screen illumination and elimination of shadow on lens and screen. The carbon is heavily plated enabling it to carry heavy projection currents without harmful heating. It emits a pure white, flexible light

Silvertip
Columbia
D-C
Carbons

The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the crater..... The Columbia Silvertip Lower is unique for its high current capacity; small in diameter, it does not shadow the crater of the positive

Write for folder
National Carbon Company
Incorporated
Cleveland, Ohio

that brings out gradations of picture tone and which may be varied at will of projectionist within reasonable limits of the rated amperage used in the combination.

For Alternating Current.

The Columbia White A. C. Special motion picture carbon is for use with

National Carbon Company's Exhibit.

alternating current only. It is noiseless in operation and costs less in the long run than regular cored carbons, according to the manufacturer's statement. It produces a rugged, flickerless light on comparatively low voltage and slight changes in this voltage do not affect it.

It gives a penetrating white flexible light without the use of special regulating devices or lamp housings.

Columbia White A. C. Special Combinations.

These carbons are supplied only in sets which consist of two lowers, each six inches long and one twelve inch upper. The uppers are beveled at holder end and are marked with green paint to identify them, while the lowers are marked with white.

For Photographic Use.

The Columbia White Flame carbon is used extensively in moving picture photography where exposures call for keen definition at speeds of from one-thirtieth to one-fiftieth of a second and its rays have the same distribution as the light rays visible to the eyes of the cameraman. Its color values are equal those given by daylight.

Other Columbia Specialties on View.

For emergency exit lights, the National Carbon Company's Storage and multiple dry batteries shown in the exhibit are admirably adapted.

The storage batteries of six volt type range from thirty to one hundred and seventy amperes capacity, figured at the one ampere discharge rate while a twelve volt battery is shown in fifty amperes.

Where dry cells are preferred, the Columbia Multiple and Hot Shot batteries will fill the bill. These are supplied in sets of properly connected dry cells hermetically sealed waterproof cases containing from two to twelve cells, all properly connected to give a voltage ranging from three to nine.

A mighty handy device for instant and unobtrusive lighting of out of the way spots without relying on the regular lighting equipment of the house, is the American flashlight, a product of the National Carbon Company. This is made in a variety of styles and sizes and a complete line, together with supplies in the form of bulbs and batteries adapted to each model are attractively displayed in special show cases so that the visitor may instantly pick the particular item which best suits his requirements.

Columbia Pyramid Carbon Brushes.

A display that will be of interest to manager and projectionist is this company's layout of Columbia Pyramid carbon brushes for stationary motors, generators and converters. These brushes cover the field so thoroughly that by consulting the descriptive booklet issued by the National Carbon Company it becomes an easy matter for anyone to select the particular brushes that will best suit equipment and conditions under which it is used. In the selection of brushes for the motor, generator and converter equipment in moving picture theatres the National Carbon Company, Inc., also offers the services of its brush engineers.

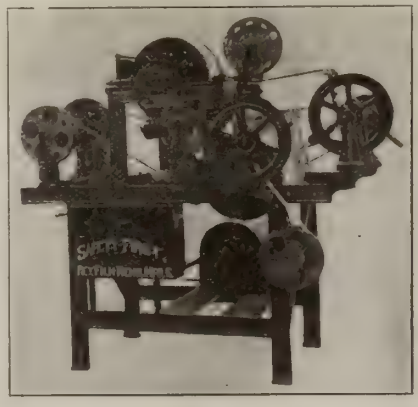
Stanley Frame Company.

It is a pretty difficult task to set forth in cold type the merits of the exhibit of the Stanley Frame Company—so our readers are referred to the accompanying illustration which gives a far better idea of the tasteful lobby displays that this concern has on tap for the man who desires to make his house front blossom like a millionaire's conservatory was wont to do before a trip to Florida or a winter supply of coal became equally costly methods of beating Jack Frost.

So, feast your eyes on the story as told by the camera, of signs, frames, cabinets and all the other decorative effects that would make your lobby a thing of beauty and a successful advertising campaign combined.

Rex Film Renovator Manufacturing Co.

The exhibit of the Rex Film Renovator Manufacturing Company, 272 North Third Street, Columbus, Ohio, consists



Rex Film Renovator.

of its film renovator which is used in connection with a renovating fluid that renders dry and brittle films as flexible and moist as when new.

The renovating machine reduces the cost of film cleaning and removing excess renovating fluid from the films treated with same.

The majority of film troubles in the operating room are due to dryness and brittleness of the film or to dirt, oil or other foreign substances on the film. These are remedied by the use of Rex Film Renovator, using the Rex Film Renovating Fluid and rewinding the film with the chemically treated paper prepared specially by the Rex Company.

The renovating fluid is applied to new

Another View of Case at Left.

film when passing same through the "Doper" and, allowing the film to stand for an hour or more, fixes it from a semi-plastic to a stable surface. This obviates all danger of the emulsion adhering to the film track of the projector, regardless of the speed of projection.

This method has been used by many exchanges for the past twelve years during which it has given great satisfaction to both exhibitor and exchange—saving the former the annoyances of poor projection and the latter the expense of prematurely aged films.

Universal Motor Company.

The Universal Motor Company of Oshkosh, Wisconsin, is represented by one of its 4 K-W. generating sets, consisting of a four-cylinder four-cycle Universal motor of 2⅝-inch bore and 4-inch stroke, developing eight horsepower at 1,100 revolutions per minute, direct connected to a multiple type generator of which the armature, mounted on an extended crank shaft, takes the place of a fly wheel.

The outfit generates a 60-volt current which is particularly adapted to projection service in which the arc light requires about 50 volts through a series rheostat which reduces the voltage and steadies the arc.

What the Outfit Accomplishes.

This outfit will, in addition to supplying current to the projector, operate the house lights and fans and illuminate the outside signs. For traveling show work it may be mounted on an auto truck.

The motor will operate with gasolene, kerosene, distillate or natural gas as fuel. For use with kerosene or distillate a special pre-heating attachment is used and for natural or city gas a different form of mixing valve is supplied.

Speed Regulation.

Steadiness of operation is obtained by the use of a patented governor which is both substantial and sensitive and

WM. F. LIBMAN

STANLEY LOBBY DISPLAY SPECIALISTS

ARNOLD KORNICKE

Designs Layouts Suggestions Furnished Gratis

Our Representatives Cover the Entire Country

STANLEY FRAME CO., Inc.

Extends a cordial invitation to all exhibitors to view our new display rooms

STANLEY FRAME CO., Inc.

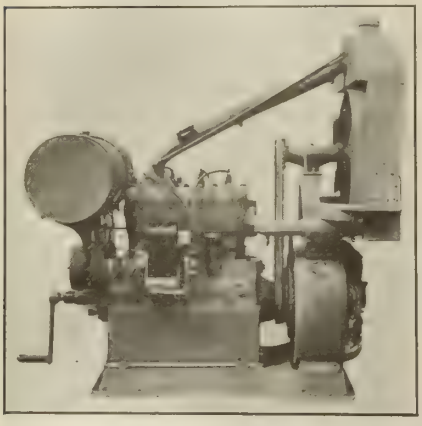
FACTORY
440-442 WEST 42nd STREET

OFFICE and SALESROOMS
GODFREY BUILDING
729 SEVENTH AVENUE

NEW YORK CITY

which may be speed regulated. The oiling system is automatic.

Either battery or magneto ignition is supplied as the purchaser may designate and for magneto ignition the Bosch Du4 or battery ignition the Atwater-Kent system which operates on five dry cells



Universal Motor Generator.

Switchboard Outfit.

and both systems are interchangeable. is supplied.

A switchboard can be supplied in voltage to suit the generator. This consists of a pilot lamp, volt-meter, ammeter, rheostat, main switch and fuses. For battery charging an automatic cut-out can be supplied which automatically opens the circuit should motor slow down or stop and also a switch for starting the outfit from the battery.

Additional side line switches can also be supplied, also an ampere hour meter to show the condition of the charge in the batteries.

Storage Battery Equipment.

A particularly convenient adjunct to this generating system consists of a 60 volt 120 ampere hour storage battery of 32 cells which serves to steady the current output and to permit of a reserve supply of current to be stored up at such times as the current consumption falls below the rate at which it is being generated.

Such a storage battery serves in the capacity of a reservoir from which a supply may be drawn when requirements exceed the generating rate of the motor. It also permits of the motor being self started by pressing a button.

Byron Chandler, Inc.

Byron Chandler, Inc., of New York and Boston, exhibit the Feaster No-Rewind Machine, a simple, patented device, which can easily and quickly be attached to any make or model of motion picture projecting machine, and which eliminates the necessity of rewinding any and all film, in connection with showing of pictures.

The operation is simple and consists of taking the first picture from the centre of the coil of film instead of from the outside. In order to take the centre out of the roll of film, it is necessary to make a curve in the film before threading it through the projecting machine, and it is in the method of taking the first picture from the centre and in making this curve which the Feaster machine accomplishes that it is able to produce successfully the result of showing pictures without the necessity of rewinding the film.

How the Device Works.

The device consists of a horizontal magazine, which replaces the present upper magazine and attaches to the projecting machine in exactly the same manner and without any further adjustment, necessitating no change in the picture machine. The film is carried on a freely revolving ball bearing aluminum pan, in the centre of which is a stationary cage of rollers. The roll of film is placed on the pan, around this roller cage, and the end of the film on which is the first picture is drawn from the centre of the coil by a vertical sprocket inside the roller cage. Thus the only strain on the film is exerted in a direct pull to this sprocket, and this strain is minimized by the fact that the entire roll of film is revolving with the pan, and also around the rollers in the cage.

At present the entire weight of the roll of film, as well as the reel itself, is being pulled by a single strip of film in the unwinding process which the picture is being shown. With the Feaster device a large percentage of the breaking of film at this point is eliminated.

No Strain on the Curve.

After the first picture end of the film has been drawn from the centre of the coil by the sprocket, a loop, or curve, is made in the film and the end put through the floor of the magazine and threaded through the projecting machine exactly as at present. Once the size of this curve has been set it is impossible for it to vary during the showing of the picture, and at no time can the slightest strain be put on this curve, irrespective of the speed at which the machine is operated. The reason for this is that the film is at all times being taken into the projecting machine at precisely the same speed that it is being drawn from the centre of the coil, as the upper sprocket of the picture machine is geared directly to the sprocket in the Feaster machine and turns at exactly the same number of revolutions per minute.

The roller cage in the Feaster magazine around which the film is unwound is five inches in diameter, and in order that the roll of film may have a five-inch hole in the centre, a special receiving reel is used in the lower magazine. This special Feaster reel has a five-inch hollow hub, and is made in two halves, which can easily be taken apart with one hand, leaving the roll of film on one-half of the reel around the hub. It is then placed in the upper magazine exactly as it came on to the take-up reel, and is immediately ready to be shown again.

Since the pan in the upper magazine is free to revolve at any speed, and is turned only by the edge contact of the film it regulates its own speed and never runs too fast or too slow, regardless of how quickly the machine is started or stopped.

What Is Claimed for the Device.

Its manufacturers claim that the Feaster eliminates all the wear and tear on the film due to re-winding and that 90 per cent. of the present damage to the film is estimated to occur during the continued re-winding now necessary.

That, by eliminating all re-winding and the attendant wear and tear on the film, the life and value of each film will be enhanced by just so much as it is now damaged by being rewound.

That, a film which under present conditions ceases to have a renting value at the end of a certain number of weeks or months, owing largely to the scratching and breaking caused by rewinding, will, when used in conjunction with the Feaster attachment, continue to be in good renting condition for an indefinite period.

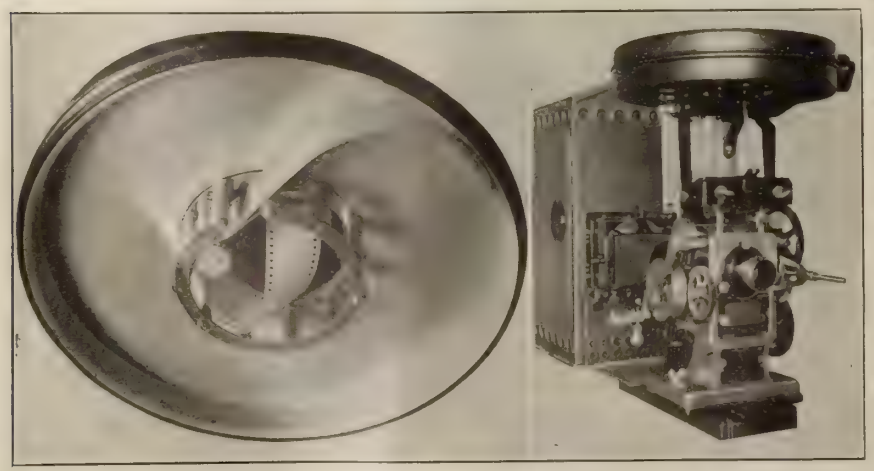
That, with the Feaster device in general use on projecting machines, much of the labor of rewinding which is now necessary in film exchanges will be eliminated, as the film will not need to be rewound in order that it may again be shown.

That eliminates all rewinding of film in connection with the showing of motion pictures and the boy who does the rewinding.

That it eliminates all the labor and annoyance of rewinding for the operator, in case a rewind boy is not employed.

That it eliminates all of the **fire risk** attendant upon the rewinding of film each and every time it is shown, and that the insurance rate should be reduced proportionately.

That it eliminates all the breaking of



Feaster No-Rewind Machine.

Edwin Carewe Announces

The following productions for 1920:

"Rio Grande"
by Augustus Thomas

"Queen of the Moulin Rouge"
by Paul M. Potter

"Habit"
by Tom Barry

"What Man Calls Love"
by Augustus Thomas

Current Releases:

"The Right to Lie" by Jane Murfin

"The Web of Lies" by Finis Fox

Starring Dolores Cassinelli

Distributed by PATHE

"By Their Deeds Ye Shall Know Them"

"THE SOUL OF A WOMAN"..... EMILY STEVENS
"THE SNOWBIRD"..... MABEL TALIAFERRO
"THE HOUSE OF TEARS"..... EMILY STEVENS
"THE SPLENDID SINNER"..... MARY GARDEN
"HER GREAT PRICE"..... MABEL TALIAFERRO
"THE VOICE OF CONSCIENCE"..... FRANCIS X. BUSHMAN and BEVERLY BAYNE
"GOD'S HALF ACRE"..... MABEL TALIAFERRO
"PALS FIRST"..... HAROLD LOCKWOOD
"THE TRAIL OF YESTERDAY"..... BERT LYTELL
"THE WAY OF THE STRONG"..... ANNA Q. NILSSON

Mr. Carewe's past achievements will cause exhibitors to watch for his future productions

EDWIN CAREWE PRODUCTION, Inc.

HARRY CAHANE, Treasurer **Suite 809, Brokaw Building, BROADWAY**

Perfected

Projection

A self-styled "crank" on projection apparatus, the Vice-President of an association of theatres known throughout the country, in speaking of

The DeVry Portable Projector

Said:—

"I have given every portable machine on the market a trial and can frankly say that the De Vry has proven far superior to all of them."

Write for a complete descriptive catalog containing reproductions of testimonials from filmdom's leaders, and telling of the De Vry's application to your needs. Address

THE DE VRY CORPORATION

1256 MARIANNA STREET **CHICAGO, ILL.**

NEW YORK BRANCH
Suite A, 141 W. 42nd Street, New York, N. Y.

FIRE — FIRE — FIRE

is caused by BRITTLENESS of film.

Brittle Films crack and break as fast as mended.

Brittleness of Films is the cause of poor projection on account of the film Losing its Transparency and becoming Foggy.

The REX FILM RENOVATOR keeps films Pliable, Free from Oil and Grime. Keeps film Stronger and Lessens Breakage.

New Releases treated under our Process keeps film from Scratching, Ripping and Tearing.

THE REX FILM RENOVATOR MFG. CO.

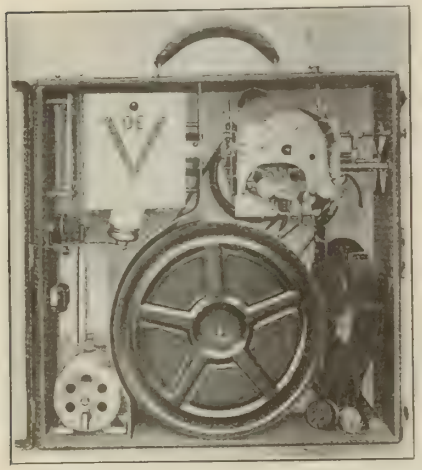
COLUMBUS, OHIO

R. D. HANISH, General Manager

film which occurs during rewinding and between the upper magazine and the projecting machine.

The DeVry Corporation.

The exhibit of the DeVry Corporation, 1248 Marianna Street, Chicago, Illinois, consists of one of its standard type C-90 projectors lined with green plush, in



Interior View DeVry Projector.

place of the usual aluminum paint and mounted on an ivory finished pedestal, making this practical little projection machine a thing of beauty.

The C-90 type known as the exhibition model is for use on 110-125 volt A. C. or D. C. and fills the requirements where portability is as essential as perfect projection. It has been designed particularly for use in schools, auditoriums and classrooms and hospitals and clinics have found it most serviceable.

For Traveling Lecturers.

It is also particularly adapted for service for traveling lecturers. The weight of the motor-driven machine is twenty and one-half pounds. Its dimensions are seventeen by seventeen by seventeen inches over all and it takes standard size reels and films up to and including one thousand feet capacity. The total current consumption of the DeVry does not exceed 500 watts. It can, therefore, be attached to the ordinary incandescent light socket. All framing, starting, motor control and illumination are directed and operated from the exterior of the case and even the film is rewound by the projector motor. The DeVry will project a twelve foot picture at distances varying from fifty to eighty feet, according to the focal length of the lens—the standard for fifty feet being four inches.

The L. S. Starrett Company.

The L. S. Starrett Company, Athol, Mass., having grasped the fact that the projectionist's work bench represents a field of steadily growing importance for the use of tools of precision has made a particularly good display of the goods for which it is noted.

Framed in a mahogany, velvet-lined and plate-glass fronted show case, is an assortment of Starrett tools calculated to make the eyes of the up-to-date projectionist glisten and his palms to itch. In fact an inspection of the contents of the case is quite liable to be followed by a requisition blank well filled out when the visitor returns to his operating room.

The case is entirely too full of good things to itemize its contents, but what particularly made an impression upon me were a combination set that may be used as a rule, square, miter, depth gauge, height gauge, level and centre head and bevel protractor; quick reading steel measuring tapes, flexible steel rules, calipers that would take interior dimensions over a shoulder and go back to the measurement taken after being expanded to pass the obstruction.

There was also a cuss word eliminating miniature screw driver that holds small screws in place before the first turn of the thread makes them secure and a registering speed indicator that will keep account of revolutions up to 5,000, relieving one's mind from the task of keeping tally. A feature of this instrument is a hard rubber handle which makes it safe to use in connection with electrical apparatus, which fact should endear it to the projectionist of an investigating turn of mind.

Photo Play Title Company.

Another firm of unusual interest to photoplay manufacturers and producers connected with exhibitions on this floor is the Photo Play Title Company, an Illinois corporation, of which J. W. Aston is president. The sole business of this firm is handling titles by an entirely new process, perfected by Mr. Aston, by which opaque white lettering is used on jet black show board.

A unique feature of the process used is that any face of type may be used and perfect negative title cards of proper size can be furnished in record time. For instance, a five-reel feature consisting of 150 to 200 titles can be finished for the title photographer inside of twenty-four hours.

The process used has passed the experimental stage, as the product of this company has been used successfully for the past three years by some of the big film companies of the United States, who are a unit in praising their real merits. New ideas for screen effects are given especial attention.

The installation of a complete title laboratory to be located in New York City is contemplated for the near future.

Charles Beseler Company.

Charles Beseler Company, 131 East Twenty-third Street, New York City, exhibits one of its Steremotographs. This device permits of an automatic exhibition of fifty-two slides on transparent screen. Each slide shows for a certain length of time and is succeeded by another and, when the entire collection has been screened, the show starts all over again.

The device, which is very compact and ingenious, consists of a metal case containing the mechanism, steel legs, a detachable metal cone, a transparent screen and a metal shadow box.

The mechanism consists of a rotating magazine wheel into which the slides are loaded and which, as each slide has rotated into projection position, it is pulled forward into focus of the lens and held there for twelve seconds. The slide is automatically drawn back into the magazine and its successor pulled into focus and screened for an equal length of time.

The apparatus may be used either in a darkened room or in full daylight and is particularly adapted for educational work and as a lobby attraction for picture houses.

Hull, Salmon Mfg. Co.

The Hull, Salmon Manufacturing Company, 1518 Warner Street, Baltimore, show one each of three sizes of its Safe-T-First film cabinets.

This device, which will protect its contents from combustion even through the interior of the projection room be one sheet of flame, comprises a number of individual compartments, cylindrical in shape, each of which houses one reel of film.

Each compartment is insulated from its neighbor and from the outside by a special heat retarding material which does not deteriorate when subjected to intense heat nor soften under the application of water.

Compartments Are Self Closing.

Each compartment is provided with a self-closing insulated cover which, on being lifted, automatically lifts the reel partly out of the cabinet convenient to the operator's hand. Identification tabs are secured to the front of each compartment.

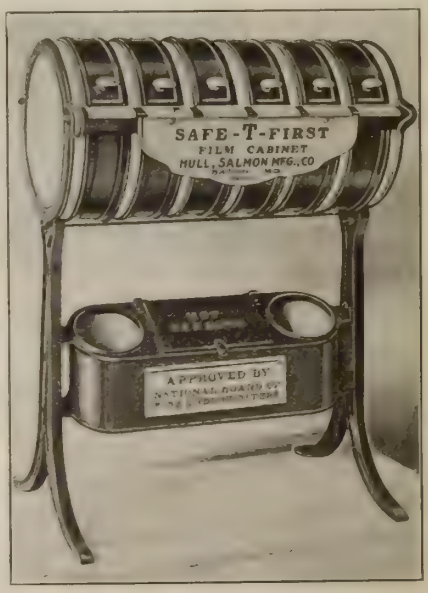
The substantial legs of the cabinet are braced by a three compartment carbon holder, the centre one being for the reception of hot carbon stubs and is accordingly provided with a tight self-closing cover and a removable pan.

These cabinets are built in three sizes, to accommodate ten, fourteen or fifteen inch reels. These are arranged in sections varying from six to ten compartments to the cabinet.

The device has the approval and endorsement of the Underwriters' Laboratories and F. H. Richardson of the Moving Picture World.

Ajax Film Accessories Company.

The exhibit of the Ajax Film Accessories Company, 30 Church Street, New



Safe-T-First Cabinet.

York City, consists of their Ajax shipping cases for films, which are built of heavy gauge sheet steel to conform with all recent I. C. C. regulations.

These are fitted with "EZ" handles and special locking devices and are strongly reinforced. They are built in

two styles. The square type serving as containers for one or two reels and the cylindrical type for two or more reels. The Ajax Company also exhibits its all steel reel, which is built in ten-inch sizes only, and the Rex film renovator, for which it is the sole Eastern distributors.

Kassel Studios.

Kassel Studios, 220 West Forty-second street, are responsible to a large extent for the pictorial decorations of the walls, which are adorned by life size paintings of film stars.

A number of such paintings hung in the lobby of a theatre would actually turn the same into an art gallery, and would give the lobby a most inviting appearance. A number of the finest theatres throughout the United States, South America and Europe have availed themselves of these displays to make their houses more attractive.

Kassel's paintings may be seen in the lobbies of the Strand, Broadway, Fox's Academy of Music, Crotona, Audubon and Tremont theatres. Some of the above houses display as many as fifteen paintings in their lobbies.

The Kassel Studios are notable as being conducted by an artist, M. Kassel, who is a portrait painter of many years' experience, with a reputation for artistic exclusiveness both in this country and abroad, and whose work has received commendable mention from some of the best known authorities.

The Kassel Studios also made the displays for a number of recent openings throughout the country on "Broken Blossoms," "The Right to Happiness," "Infatuation," "Common Clay," Mack Sennett's "Bathing Girls," and are at present at work on the lobby displays for the special Universal feature "Blind Husbands," which will shortly be shown at the Capitol.

Kassel Studios have made all the high grade lobby displays for the Broadway Theatre for a number of years. One of these last that created much comment was Mack Sennett's "Bathing Girls." It was followed by the "Miracle Man," a display of twelve large paintings on the "Parisian Fashion Frolics."

Kassel Studios do not issue a catalog as each order receives individual and personal attention.

Sampliner Advertising Company, Inc.

The Sampliner Advertising Company, Inc., whose exhibit is located directly opposite the entrance to the projection room, make a specialty of theatrical display ideas in advertising banners, show cards, signs, cut-outs and lobby specialties.

It also rents feature slides and photos to the exhibitor and makes all kinds of advertising, political and announcement slides.

The Brookins Company.

The Brookins Company, Euclid avenue and East Eighteenth street, Cleveland, Ohio, have a working exhibit of Aisletite in the projection theatre of the Center.

Aislelite is a device that contributes to the comfort of the incoming patron by permitting him or her to see where

The Aislelite.

his or her feet are being placed without spoiling the screening of the picture. It is one of the greatest little trouble savers that a progresive manager can install in his house and anyone who has experienced the negative joy of explaining to a patron that the endeavor of another patron to steady himself by the headwear of the party of the second part was inadvertent, can appreciate its convenience.

It makes every inch of the aisle a pathway of clear, diffused light and permits the patron to walk quickly and confidently to the desired seat. It is a neat and attractive little lighting fixture that may be easily attached to the aisle seats and which calls for no complicated wiring. It need not be turned off during the show, yet may be controlled by one conveniently located switch.

It is endorsed by insurance underwriters, and may be obtained in finishes to harmonize with the seating. The illustration gives a good idea of the appearance of the device, which contains a porcelain receptacle for a ten watt S-14 bulb sign lamp.

Owing to its diffusive properties, one fixture serves for several rows of seats. The Brookins Company issues an attractive booklet showing the correct number of fixtures for any number of rows and aisles. Copies of this will be mailed by the manufacturers on request.

Samuel Bregman.

While about every other exhibitor is taking care of the picture theatre man, Samuel Bregman, who occupies one of the private offices, devotes his efforts to the scenario writer and the actor. For the former, he transcribes scenarios and not only transcribes them, but puts them in such form as to be better appreciated by the reader and director to whom they are submitted.

This included arrangement, insertion of "business" and the many little touches that distinguish the product of the amateur from that of the writer who has had experience in meeting the requirements of producers.

For the actor he draws up contracts in proper shape, and, being a notary public, takes acknowledgements in legal form.

X-Ray Reflector Company.

Installed in the theatre section is a lighting fixture manufactured by the X-Ray Reflector Company, 31 West Forty-sixth Street, New York City. This eye comfort fixture which is made of compone and can be furnished in almost any standard or special finish is so arranged as to supply as desired either of two intensities of light—a bright light for intermission and a dim light while pictures are being screened.

The light from the Eye Comfort fixture does not, its manufacturers claim, interfere in any way with the projection.

The fixture shown as with all Eye Comfort fixtures, is equipped with powerful X-Ray reflectors made of one-piece silvered glass of highest known efficiency. These reflectors provide economical operation and proper light distribution. Many attractive designs of fixtures embodying this principle are offered for selection.

Kelwin Film Corporation.

The Kelwin Film Corporation, of which W. F. Kelley is president, occupies space at the exposition. This concern acts as brokers and agents for American and foreign dealers in films and theatre supplies.

It buys and sells new and used films and negatives, represents manufacturers desiring to reach the foreign market and has a particularly large stock of new and used films from which prospective purchasers may make selection.

Spencer Lens Company.

The exhibit of the Spencer Lens Company of Buffalo, N. Y., consists of three models of the Spencer Delineascope, Nos. 0, 1 and 3.

The Model 0 is adapted for service where the requirements call for the projection of lantern slides only in rooms with well subdued daylight at a distance ranging from 15 to 50 feet.

Two outstanding features of the Delineascope are the Spencer transposer for changing lantern slides and the equipment of the apparatus with gas-filled incandescent Mazda bulbs, which latter may be used with equal efficiency in connection with either alterating or direct current.

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

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Film Rewinding Devices

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Portable Projectors

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Painting for the Theatre or Producer

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NEW YORK CITY

ILLUMINATING THE PICTURE INDUSTRY

How Westinghouse Produces the Artificial Sunlight That Banishes the Studio Glooms

LIGHT is the body, soul and **sine qua non** of the motion picture industry, at every turn. To take the light away from the movies would be to consign them to destruction.

Today the industry is using light as never before. There was a time when most of the exposures were made by sunlight, but, happily, that day is past. The cameras in the studio of today go right on clicking through storm or sunshine, under dark skies or clear. No longer are they timed with the moods of the sun, but are ready for instant duty 365 days a year, and—twenty-four hours a day, if necessary.

How do they do it? By manufactured sunlight, a counterfeit of the natural product that stands up to the test and gets by. Everyone, is familiar with the array of mercury vapor lamps inevitable with indoor scenes, and with flaming arc projectors; but the equipment that feeds those lamps and keeps them on the job—what of that? It is a thing apart, a property behind the scenes, out of range of the director's megaphone and out of sight of the cast. It is, notwithstanding, a vital factor, a key to the whole mechanical situation.

Ask 'Em in Los Angeles.

Ask them out in Los Angeles. Find out about that three-in-one piece of electrical apparatus that they have lately installed at Clune's studio where Douglas Fairbanks is working—which Dave Barnett, chief electrician, calls in technical vernacular, his Westinghouse 150 kilowatt, 3-unit motor generator set. Incidentally, this machine and a similar one of 300 kilowatts capacity in Brunton's studio across the street, bear the distinction of being the first factory-made three-unit sets to be installed in any studio in Southern California. The installation of the machine at Clune's studio was a quick set-up, inasmuch as five hours after they had hauled it in on a truck, they had it in place, connected up, and in operation, in spite of its tons of bulk. There is pep in Los Angeles as well as electricity.

Apropos of the station or corner of the outfit where this machine was installed, it can be said that it is a model one in every particular, and that everything electrical in the plant is of Westinghouse manufacture. The switchboard embodies the very best in engineering practice and provides for automatic overload protection on every outgoing feeder circuit.

"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
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Write for our Latest Catalogue.
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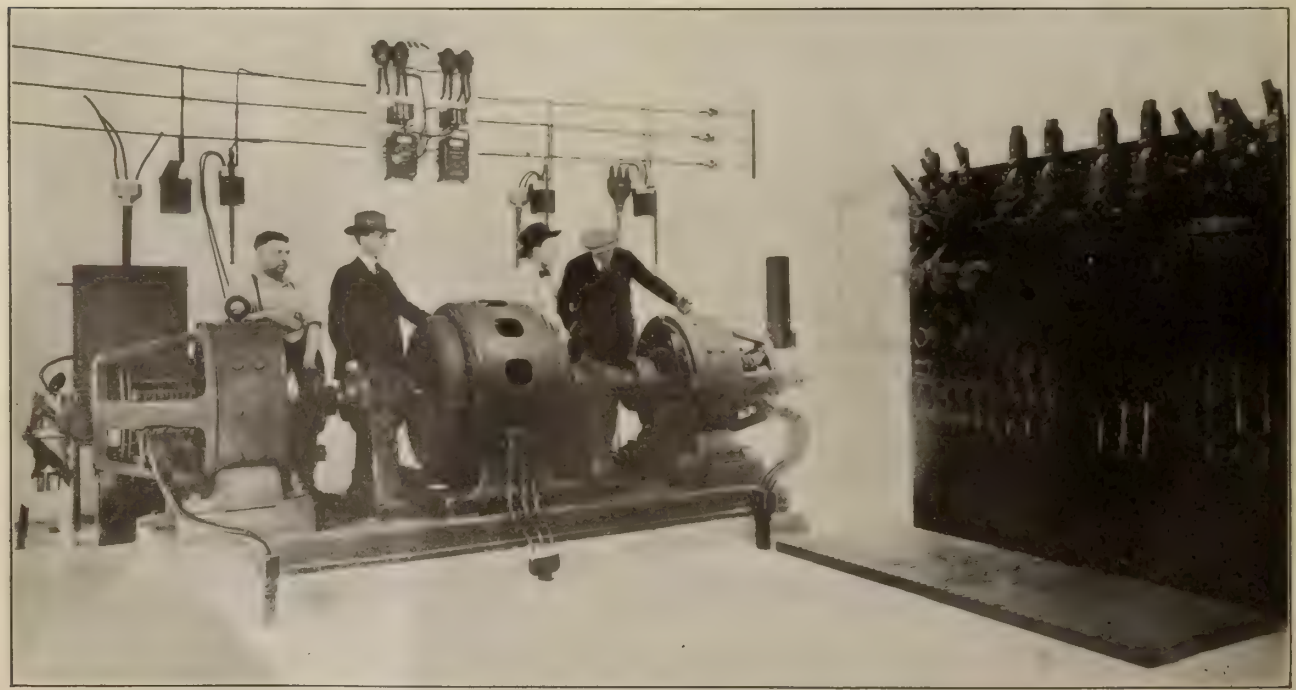


Testing the Westinghouse Generator at Clune's Studios.

"H. C. of L."

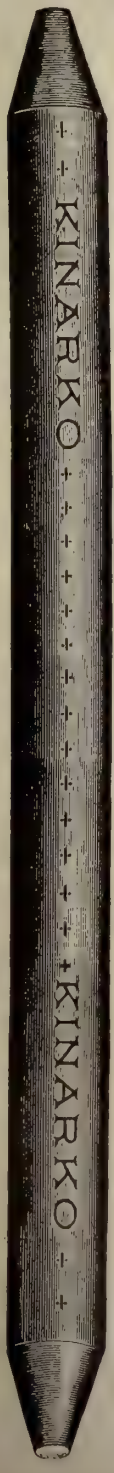
ALSO STANDS FOR

HIGH COST OF LIGHTING

REDUCE IT WITH

KINARKO CARBONS

Made by the General Electric Co., Ltd., London



Listen to what Mr. F. Clarence Grote, Projectionist of Baltimore, Md., Member of Local No. 181, I. A. T. S. E. & M. P. M., has to say about the use of 5/8" x 12" Cored KINARKO and 5/16" x 6" S. D. N. Copper Coated Carbons in his machine.

"After a week's test of KINARKO Carbons I was agreeably surprised at the results obtained. I used 60 volt with 30 amperes and obtained a perfect WHITE LIGHT; in fact I got better results than I ever obtained with any other carbon or combination of carbons.

I quite agree with you—the carbons did not pit the condenser and last, but not least, our current bill was nearly FOUR DOLLARS ($4.00) less than the previous week."

For D. C.

S. D. N. Coppered Coated and Coppered Core Carbons cannot pit your condensers and eliminate all screen shadows

For A. C.

Special White Flame "KINARKO" Carbons Upper and Lower Carbon interchangeable

Complete Stock **Prompt Shipment**

Get our special sample offer by stating current, amperage and size of carbons used heretofore.

Sold only thru special agents and by

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How the Universal Camera Has Gained Its Reputation

THE reputation of the Universal Motion Picture Camera, manufactured by Burke and James, Incorporated, of Chicago and New York, has been built upon its ability to stand hard knocks and rough usage, its compactness and the many ingenious mechanical features of construction which make it, an instrument of strength and precision.

The fact that the United States' army photographers used it exclusiely during the war speaks well for the Universal—it stood every test imposed upon it. Explorers and travelers have a particular fondness for it because of its unusual construction. Such men as Burton Holmes and Martin Johnson use the Universal.

It is so constructed that every moving part is directly connected to one main casting. This preserves permanent optical adjustment and protection against disarrangement and rough handling. The case is of reinforced aluminum and seasoned hardwood. Every working part is easily accessible and thoroughly protected.

Another valuable feature of the Universal is that there are no bulky protruding parts to interfere with handling. There is one large master gear from which all moving parts are driven. This centralization of power simplifies the machine and the noiseless operation is noticeable.

The ingenious built-in dissolve is another Universal feature. This built-in dissolve is effective and simple. It consists of a mechanism which gradually changes the size of the shutter opening while the camera is in operation. This mechanism is thrown into operation by the dissolve control lever on the top of the camera. When this lever is moved forward the shutter opening starts to increase, giving a "fade-in" effect. The "fade-out" effect is obtained by moving the control level backwards when the shutter opening gradually decreases.

Men who use the Universal Camera claim they are able to set up, get the picture and get away without waste of time.

Inquiries

Wants Equipment.

November 11, 1919.

Equipment Department, Moving Picture World:

We are in need of about 500 good opera chairs and two Simplex machines, also a good screen, all second hand and in first class condition.

Do you know where any of the above could be procured, at a reasonable price, which we could afford to have shipped?

DREAMLAND THEATRE,
Monroe, La.

Here's a chance for some of you exhibitors who have built a new house or are refurnishing your present one, to make a sale.

If you had advertised your old equipment in the Moving Picture World's classified columns, the Dreamland manager would have grabbed it up before this.

Consult the Advertising Pages.

Equipment Department, Moving Picture World:

We would appreciate it if you would send us a list of manufacturers of motion picture apparatus—that is cameras, projectors, and developing outfits.

BENJ. S. RAY,
Research Department, American Radiator Co., Buffalo, N. Y.

We are sending you a sample copy of the Moving Picture World. You will find that its advertising pages constitute the best possible list of those who manufacture high grade motion picture equipment.

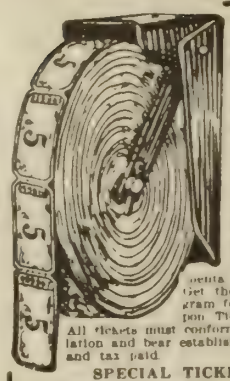
Why the Automaticket Register Is a Mark of Progressiveness

EXHIBITORS are more and more concerning themselves about the business side of their enterprises. The progressive exhibitor has learned that it isn't enough to get business, but that it is equally important to realize every dollar of profit on the business he does get.

The automaticket register has proved a wonderful aid in enabling exhibitors to give rapid ticket selling service, and also in enabling them to protect tickets and check up the daily cash receipts.

This ticket-selling device is to exhibitors what the adding machine is to a bank. It enables the exhibitor to know exactly where he stands on his business for the day. It gives him a more efficient and more rapid method of selling tickets and simplifies the making up of tax reports, which ordinarily involve a lot of bookkeeping.

The fact that the Automatic Register is used by so many of the big and progressive exhibitors throughout the country is proof that these shrewd buyers have found that it is well worth its cost, and it lives up to the automatic ticket selling and cash register company's claim that it earns its cost many times over in eliminating leaks and losses.



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Your own special Ticket any colors, accurately numbered, every roll guaranteed. Numbered Tickets for Prize Drawings & 000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Five Thousand	$1.50
Ten Thousand	3.00
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Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

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Every State—total 25,300; by States, $4.00 Per M.
1,057 film exchanges.....$7.50
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They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.
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Your theatre isn't equipped for success unless your box office is equipped with a Perfected Automaticket Register. Don't let box office leaks and losses cheat you of your profits.

THE PERFECTED AUTOMATICKET REGISTER

has proved by actual performance that it is absolutely essential to the financial success of a motion picture exhibiting enterprise.

Equip your theatre for a bigger financial success by installing the Perfected Automaticket Register in your box office.

Further vital box office facts will be sent you if you'll write for them on your letter-head.

Automatic Ticket
Selling & Cash Register Company
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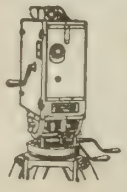
MOTION PICTURE CAMERAS, NEW OR USED



400-foot Photo Cines, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F:3.5. A splendid value $145.00

The latest Universal with the wonderful internal shutter dissolve, complete as listed for $512.00. Bass special..... $467.00

200-foot capacity Topical or News Weekly Camera. Tessar F:3.5 lens. A snap at $75.00

Panoram and Tilt Tripod from $30.00 up.
Eastman Negative Film, $37.50 per 1,000 feet.

FREE Bass Motion Picture Camera Catalog. Write your needs. Expert advice. Cameras exchanged.

BASS CAMERA COMPANY

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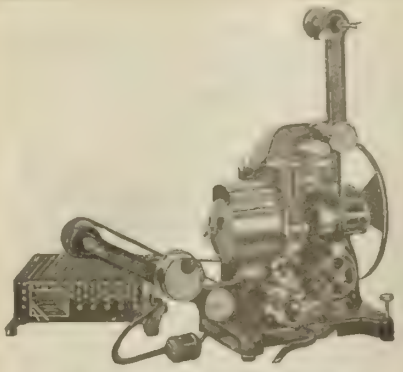

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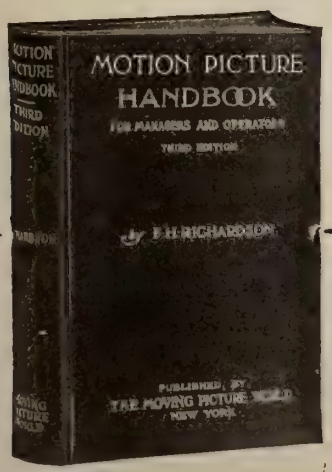
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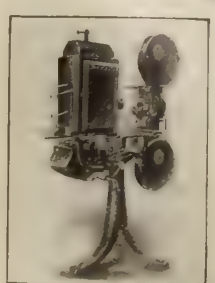

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Simplex

WE'RE SO PROUD

OF THE WORD

Simplex
TRADE-MARK REG.D

that every bit of metal which goes into the making of our projectors is subjected to the closest scrutiny from the time that it comes to us in its raw state until it is transformed by our skilled artisans into a necessary part of a beautifully running unit.

The word "SIMPLEX" alone would mean nothing —but when marked upon our projection machinery it represents everything that is latest and best in projection room equipment.

Realizing this, men from all parts of the world write us almost every day asking for the privilege of selling our Simplex machines—which in itself speaks volumes for the popularity of our Simplex product.

We could write volumes on

"Why Simplex is Chosen"

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

ONE OF THE MANY DEPARTMENTS OF THE NICHOLAS POWER CO.

A Section of Our Large Plant Devoted Solely to the Manufacture of Power's Cameragraph

All Parts that Bear a Strain or Subject to Wear
Are Made of Manganese Bronze or
Steel Scientifically Hardened.
These are Some of the Reasons Why
Every Power's Cameragraph
Is Unqualifiedly Guaranteed
For One Year From the Time it Leaves the Factory
And We Stand Back of Our Machines at All Times.

NICHOLAS POWER COMPANY
INCORPORATED
90 GOLD STREET, NEW YORK

Vol. 42. No. 7 DECEMBER 13, 1919 Price 15 Cents

778
19

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

The Picture of a Thousand Thrills!!

~Climax follows Climax in Dizzy Succession!!!

The Famous DRURY LANE Melodrama

The BEST of LUCK

by Cecil Raleigh & Henry Hamilton

Maxwell Karger, Director Gen'l

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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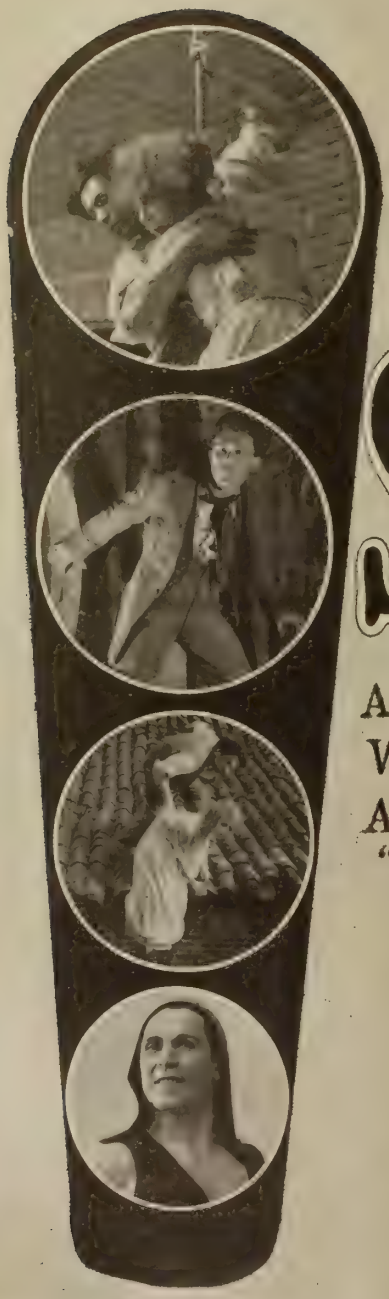


The Superman

A SENSATIONAL MELODRAMA FILLED WITH STUPENDOUS, BREATHLESS ADVENTURE AND GENUINE COMEDY

"A 'Modern Musketeer' and 'His Majesty, The American' rolled into one, with a touch of 'Uncle Tom Without the Cabin' thrown in."

"Contains more thrills than the best serial picture—and some subtitles which rival the famous 'Fables in Slang.'"

from "Motion Picture News"
NOV. 15, 1919.

STATE RIGHTS NOW SELLING

TOWER FILM CORPORATION
71 West 23rd St. New York City

Presented by
JESSE L. LASKY
(By arrangement with Henry W. Savage)
By
WALTER BROWNE
Scenario by
WILL M. RITCHEY
with
VIOLET HEMING
THEODORE ROBERTS
and
WANDA HAWLEY
A Paramount-Artcraft Picture

Directed by
GEORGE MELFORD
With this Great Cast
VIOLET HEMING
THEODORE ROBERTS
WANDA HAWLEY
BEBE DANIELS
IRVING CUMMINGS
MONTE BLUE
RAYMOND HATTON
MILDRED REARDON
TULLY MARSHALL
EDYTHE CHAPMAN
JAMES NEILL
MARGARET LOOMIS
CLARA HORTON
NOAH BEERY
ROBERT BROWER
A Paramount-Artcraft Picture

"EVERYWOMAN"

JESSE L. LASKY presents

Everywoman

The beauty picture supreme

A super-sensation of unlimited appeal

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Artcraft Picture

Jesse L. Lasky Presents
ROBERT
WARWICK
in
"AN ADVENTURE IN HEARTS"
A Paramount Artcraft Picture
Adapted from "Captain Dieppe" by Anthony Hope
Dramatized by Harrison Rhodes
Scenario by Elmer Harris
GREAT NOVEL
GREAT PICTURE
A picture of tricks of state and intrigues of love, of deadly foes, beautiful women and adventures that startle and thrill.
Robert Warwick in the very best role of his career.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

that wonderful Hearst

Rothapfel says

"Without question, the most thrilling and remarkable news picture I have ever seen in my career. The mere fact that you are keeping it in the News Reel certainly reflects credit on the International Film Service and the Universal. I think so well of this that I am going to hold it over for a second week at the CALIFORNIA THEATRE. This is something I have never done before in my career. No one can see this picture without talking about it, and no event in moving pictures will prove to have the same effect. I shall never forget it as long as I live."

S. L. ROTHAPFEL.

Riesenfeld says

"I have just screened your pictures showing the actual work of German U-Boats in sending to the bottom three British merchant vessels. These pictures are, beyond doubt, among the most thrilling scenes I have seen in any News Reel and I want you to make up an extra print so that I may run them complete all next week in both the RIALTO and RIVOLI Theatres. Allow me to congratulate you, not only on your enterprise in securing such wonderful scenes, but in putting them out in your regular editions and at no extra cost to your clients."

HUGO RIESENFELD.

News №46 Scoop

right out of the secret archives of the German Government

YOU

torpedoing merchant steamers

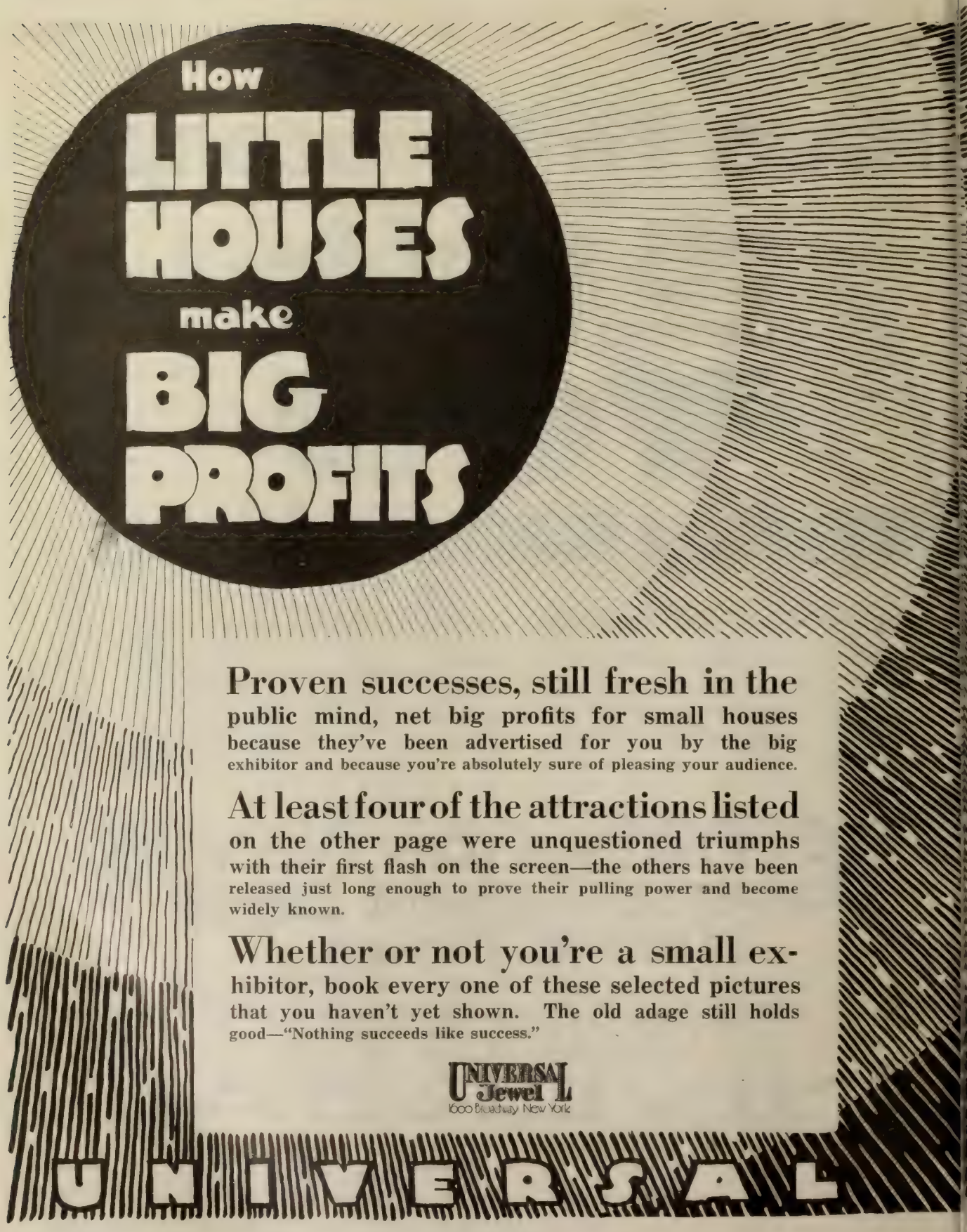
THE real goods—that's what this tremendous Hearst News Scoop is! No "play-acting" stuff this—but the grim game of war in its terrible reality—a picture of that heartless piracy that filled the heart of the world with rage—a picture that no one can see today without a thrill and a gasp—for they will be on board that U-boat—they will be sinking the helpless steamer with their shells! In all the world of pictures there has never been anything like this—for thrill or scoop!

PARTICULARLY note this fact! These amazing scenes are part of your regular reel. You get them at no extra cost. No wonder Mr. Hugo Riesenfeld marvels—for many another concern would have featured these scenes and compelled you to pay feature prices. Not so, International and Universal. International offers you Hearst News Reel No. 46 at no advance over regular cost, simply to prove once more that the Big News Three have no competitors in their chosen field. Book them—show them—and you, too, will scoop all competition.

International News
Universal Current Events
Hearst News

Issued by
International
Released by

UNIVERSAL


How
LITTLE
HOUSES
make
BIG
PROFITS
Proven successes, still fresh in the public mind, net big profits for small houses because they've been advertised for you by the big exhibitor and because you're absolutely sure of pleasing your audience.
At least four of the attractions listed on the other page were unquestioned triumphs with their first flash on the screen—the others have been released just long enough to prove their pulling power and become widely known.
Whether or not you're a small exhibitor, book every one of these selected pictures that you haven't yet shown. The old adage still holds good—"Nothing succeeds like success."
UNIVERSAL Jewel
1600 Broadway New York
UNIVERSAL

Proven Successes of 1919

UNIVERSAL-JEWELS

"The Heart of Humanity"
"The Right to Happiness"
"Paid in Advance"
starring DOROTHY PHILLIPS

"Blind Husbands"
starring VON STROHEIM

UNIVERSAL SPECIAL ATTRACTIONS

"Loot"
starring ORA CAREW

"Bonnie Bonnie Lassie"
starring MARY MACLAREN

Sundown Trail
starring MONROE SALISBURY

"The Brute Breaker"
"A Little Brother of the Rich"
starring FRANK MAYO

"The Ace of the Saddle"
"Riders of Vengeance"
"The Rider of the Law"
starring HARRY CAREY

PICTURES

WHAT SINGLE PICTURE BOOKING MEANS—

DOUGLAS FAIRBANKS'

new picture

"WHEN THE CLOUDS ROLL BY"

is desired by every theatre in the country, for a Fairbanks film is an asset and a business-builder for any house.

If playing dates, sequence of run and price can be arranged to mutual satisfaction, any theatre, anywhere, can book this picture.

And in booking "When the Clouds Roll By," no other picture enters into consideration. You book this one picture only; you do not find yourself compelled to book a series of Fairbanks pictures, or the pictures of any other artists to get this one production.

In other words, you can rent any picture you choose, without a contract, promise or obligation beyond the picture you are booking.

TO BE RELEASED DECEMBER 29th

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

D.W. GRIFFITH'S
supreme creation
"BROKEN BLOSSOMS"

Another Example—

has been such a sensational success, that an avalanche of bookings has come to it.

Theatres that found themselves bound up by contracts were obliged to forego the opportunity presented by "Broken Blossoms" or else they chose to substitute it for a contract or program production that they put on the shelf.

Had these theatres been free to book by the single picture, they would have avoided the loss of opportunity or the payment for films they didn't run.

If you want to book "Broken Blossoms," and "Broken Blossoms" only, you can do so without being obliged to rent any other pictures whatsoever.

This is our only method of doing business.

NOW PLAYING IN THEATRES EVERYWHERE

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

ALBERT E. SMITH presents

BESSIE LOVE in "PEGEEN"

A Prescription for Happiness

That is what Peg O'Neil had for the world. They called her the angel o' happiness. No sacrifice was too great for her in making others happy. She considered her life a cheap price to pay for it. And she proved it.

No, you never saw any just like it. Vitagraph has made it the newest kind of a happy play—an ideal Bessie Love picture. It is different and delicious.

Directed by
DAVID SMITH

From the popular novel by
ELEANOR HOYT BRAINERD

SAM HARDING KNOWS

The finest motion picture theatres in the world are in America.

Sam Harding owns one of them, the Liberty Theatre, at Kansas City, Missouri.

REALART PICTURES

will aid Mr. Harding in realizing on his big investment and in extending the fame of his house as a theatre where patrons always are certain of obtaining the best entertainment.

Mr. Harding is a showman who knows.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 Fifth Avenue New York City

SAM HARDING
LIBERTY THEATRE
KANSAS CITY, MO.

She thought she could explain her absence with the news of her marriage, but—
The famous tenor with whom she eloped believed in love without the formality of the marriage ceremony!
REALART PICTURES

ALICE BRADY

Directed by KENNETH WEBB

in the character of a plucky girl who is caught in the scandal net her father sets for another woman—the most powerfully dramatic role of Miss Brady's remarkable career on either screen or stage!

"THE FEAR MARKET"

By Amelie Rives (Princess Troubetzkoy)

An absorbing story of those who feed on crumbs snatched from the tables of the rich—a study of human nature, its pathetic weaknesses and its admirable traits of loyalty and love, as presented in one of the most exciting stage plays of Broadway's history.

Your patrons won't want to miss it and you can't afford to. It's Realart!

DO YOU KNOW WHAT

"REPEAT ATTENDANCE" MEANS?

Many exhibitors are familiar with "repeat dates," but few have had "repeat ATTENDANCE." It will be a mystery to most until they play

"THE MYSTERY OF THE YELLOW ROOM"

An EMILE CHAUTARD Production

and learn that a picture *can* be entertaining and mystifying enough to **BRING THE SAME SPECTATOR TWICE**—in the course of the **ONE** engagement. That's pulling power, eh what? The attendants leave **"THE MYSTERY OF THE YELLOW ROOM"** shouting their praise and their guesses and vowing they'll come back to see the whole bag of tricks emptied *again*. They're only *human!* Cash in on it like a smart showman!

(PRESENTED BY MAYFLOWER PHOTOPLAY CORPORATION)

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 Fifth Avenue New York City

"The Hawk is out"
DO YOU KNOW THIS FACE?

BURSTON FILMS, INC.

Has the Honor of Presenting

THE FIRST SERIAL DE LUXE

"The Hawk's Trail"

Starring

KING BAGGOT

In a Protean Role

Supported by
Rhea Mitchell
Grace Darmond
and an
All Star Cast
of Principals

A 15 Chapter
Feature
Production
Directed by
W. S.
Van Dyke

Produced under the Personal Supervision of

LOUIS BURSTON

The Hawk is Out
"THE HAWK'S TRAIL"
The First Serial De Luxe
A distinct novelty in serials—the first multi-reel feature with a high-class appeal—
The first noteworthy success in presenting a powerful hypnotic situation on the screen—introducing triple-exposure effects that will amaze, astound and delight motion picture lovers.
The Screen's Greatest Actor in a Protean Role of 10 great characterizations—KING BAGGOT—the idol of millions—
The Screen's Most Beautiful Woman Stars—GRACE DARMOND and RHEA MITCHELL—
An All-Star Cast of Twelve Principals—
A Story of Unequalled Distinction—
A Production of "Special Feature" Class—
Advertising Possibilities greater than any serial ever presented—Special Advertising Matter—Unique Paper, Cut-outs, and most unusual Publicity—
Will be shown to capacity crowds by the finest picture palaces in the world—
It marks a new Dawn in Serial Photoplay Features.
Produced by
BURSTON FILMS, INC.
NEW YORK
Distributed by
W. H. Productions Company
71 West Twenty-third Street, New York

A golden Harvest awaits state rights buyers who answer this advertisement instead of waiting for the next — "The Hawk's Trail" has already been sold in SEVEN WESTERN STATES and EASTERN, CENTRAL AND WESTERN CANADA. This announcement will bring a flood of inquiries which will be answered in the order of their receipt. Wire, write, phone or call while you can have your choice of territory.
Distributed by
W. H. PRODUCTIONS COMPANY
71 West Twenty-third Street, New York

THE MORNING TELEGRAPH SUNDAY NOVEMBER 30, 1919

Come, let us reason together

THERE are few business problems which cannot be straightened out if the two interested parties will sit down and reason together. Your problem, as an exhibitor of motion pictures, is to secure attractions that will not only bring in money to your house, but which will by their quality, by their interest, by their suspense and genuine entertainment value satisfy each patron to the end that attendance upon your theatre will become a fixed habit.

In this manner your playhouse becomes a community centre where people naturally turn to find amusement.

As soon as your house has established its character and is fully identified as the place where real enjoyment is sure to be found, your next step is to maintain that standard so that your success may be continuous, your profits large and your reputation of the best.

During the present season I have caused to be released four great motion picture specials, which absolutely guarantee success, prestige and satisfaction to every exhibitor of motion pictures. Beginning with CHECKERS, which has brought a tidal wave of prosperity to theatres everywhere, and which continues as one of the g eatest successes of the year, I presented Theda Bara in KATHLEEN MAVOURNEEN, EVANGELINE with Miriam Cooper in the title role, and then SHOULD A HUSBAND FORGIVE? a 1920 Cinemelodrama reaching into the hearts of all the world.

Many exhibitors have already profited by booking these pictures for long runs, and then advertising them and exploiting them with that enthusiasm and industry which turn successes into triumphs.

I desire, therefore, that such exhibitors as have not as yet played these attractions should reason together with me by means of this frank talk. Entertainments like these, conceived in showmanship, matured with rare dramatic skill, enacted with brilliance and scened in beauty, are born to success.

It is my desire that exhibitors everywhere shall share generously in the great profits which these entertainments are bringing in. My business reason for this is that as Fox Entertainments make money for the theatre, the exhibitor conducting that theatre becomes a business friend. If he can link himself to these productions I know by experience with them that his rewards will be so great he will feel he cannot afford to miss any of the productions which have my personal guarantee as a showman.

It is not enough, however, for any motion picture special, no matter how great its value, to merely book the picture, but the exhibitor must give to it that industry and enthusiasm in exploitation which I already have mentioned.

I speak as a showman to showmen, and I invite you to a share in the financial rewards and house prestige which will be yours when you play CHECKERS, KATHLEEN MAVOURNEEN, SHOULD A HUSBAND FORGIVE? and EVANGELINE.

William Fox
President

FOX FILM CORPORATION

FOX ENTERTAINMENTS

A Production for the greatest

Theatres in the world

WILLIAM FOX *presents*

Tom Mix

in

THE FEUD

A typical Mix drama of the great outdoors

by Charles Kenyon - staged by Edward Le Saint

FOX

ENTERTAINMENTS

NO STAR in motion pictures is moving faster toward the high place in screen popularity than this splendid, manly, able young man -

WILLIAM FOX *presents*

WILLIAM RUSSELL

in the great stage success

The LINCOLN HIGHWAYMAN

by Paul Dickey -
Directed by Emmett Flynn.

FOX ENTERTAINMENTS

S SELZNICK PICTURES P

A REAL MONEY BET

Look at pages 100 and 101 in the November 29th issue of the Saturday Evening Post.

Look at page 68 in the December Ladies Home Journal.

Look at the inside front cover of the November 29th issue of the Country Gentleman

—And you will see just the beginning of Lewis J. Selznick's gigantic real money bet that SELZNICK PICTURES will make money for you.

PREVENT FUTURE REGRETS—

BOOK SELZNICK PICTURES NOW

SELZNICK PICTURES

He's a regular Prince!

RAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, President
ELEGRAM
DELIVERY NO.
The Postal Te... transmits and delivers this message subject to the terms and conditions printed on the back of this blank
This is a fast Day Telegram unless otherwise indicated by signal after the number of words—"N. L." (Night Lettergram) or "Nite" (Night Telegram). Form 1610

31NY HW 50

NEW YORK CITY NOV 29

LEWIS J SELZNICK

125 SEVENTH AVE NEWYORK

It's a regular Picture!

PRINCE OF WALES IS VERY GRATEFUL TO MISS ELSIE JANIS AND WOULD BE PLEASED TO ACCEPT A COPY OF HER NEW FILM A REGULAR GIRL IF SENT TO HIM TO H.M.S.RENOWN AND HE WILL HAVE IT SHOWN ON BOARD ONE EVENING DURING HIS JOURNEY HOME TO ENGLAND.

SIR GODFREY THOMAS
PRIVATE SECRETARY

ELSIE JANIS
in
"A REGULAR GIRL"

She's a regular Girl!

by Frances Marion & Edmund Goulding
Direction – James Young

Made by Selznick

Distributed by Select

S

SELZNICK PICTURES

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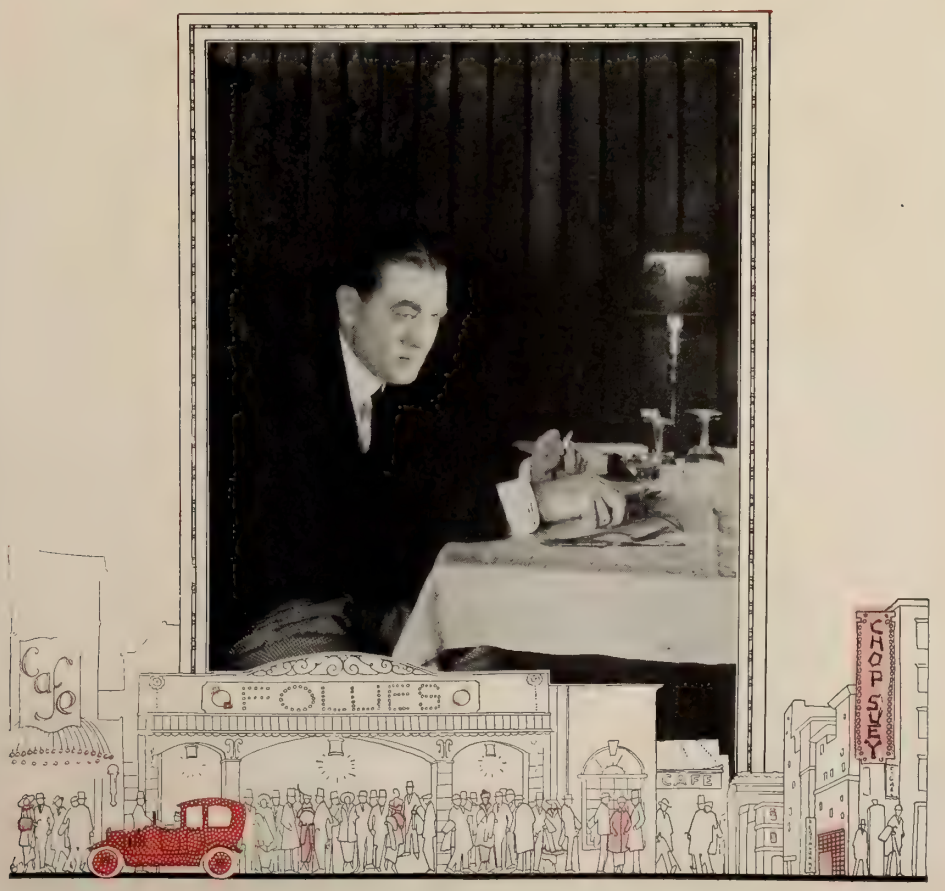


OWEN MOORE

in P. G. Wodehouse's
Saturday Evening Post Story

"PICCADILLY JIM"

Direction — Wesley Ruggles

Made by Selznick

Distributed by Select

S SELZNICK PICTURES P

OLIVE THOMAS

in Pauline Phelps and Marion Short's

"OUT YONDER"

A RALPH INCE PRODUCTION

Made by Selznick - Distributed by Select

S

SELZNICK PICTURES

P

Another O'Brien Success

S SELZNICK PICTURES P

SELECT SP PICTURES

MITCHELL LEWIS

in

"The LAST OF HIS PEOPLE"

Story and Direction by
Robert North Bradbury

SELECT PICTURES CORPORATION

Lewis J. Selznick,
President

NATIONAL NP PICTURES

OPPORTUNITY

OPPORTUNITY is the loudest knocker in the world, yet sometimes the most difficult to hear. That's because there are those who have ears that will not hear and eyes that refuse to see.

A lot of exhibitors have been howling for some time about somebody or other always trying to get the lion's share of profits by underground methods.

ANY EXHIBITOR WHO WOULD LET ANYBODY GET AWAY WITH ANYTHING WHEN THERE'S A WAY OUT DESERVES TO LOSE.

NATIONAL PICTURE THEATRES, INC., is OPPORTUNITY. It offers the positive way out. It offers you your chance to assure your profits for yourself now and for all time.

NATIONAL PICTURE THEATRES, INC., offers you the opportunity—now—either to listen or to refuse to hear; either to see or purposely to blind yourself.

NATIONAL PICTURE THEATRES, Inc.

Lewis J. Selznick

President

729 Seventh Ave. New York

REPUBLIC RP PICTURES

Edward Godal presents
MARIE DORO
in
"TWELVE-TEN"
Produced for B.&C. Films by
HERBERT BRENON

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

REPUBLIC RP PICTURES

"The AMAZING WOMAN"

a LLOYD CARLETON production with RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

REPUBLIC RP PICTURES

ROMANY

"WHERE LOVE RUNS WILD"

Produced by
HARMA PHOTOPLAYS Ltd.

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

NEARING COMPLETION

A Super Production in 4 Parts and a Prologue

By

WATCH FOR

Mack Sennett

ANNOUNCEMENT

Murray W. Garsson

Presents for the State Rights Market

A Supreme Picture

"The BLINDNESS of YOUTH"

Expectancy and interest hold the spectator steadfast until the climax of this beautiful Love story.

A Picture you'll be glad to book

Murray W. Garsson
Presents

"The BLINDNESS of YOUTH"

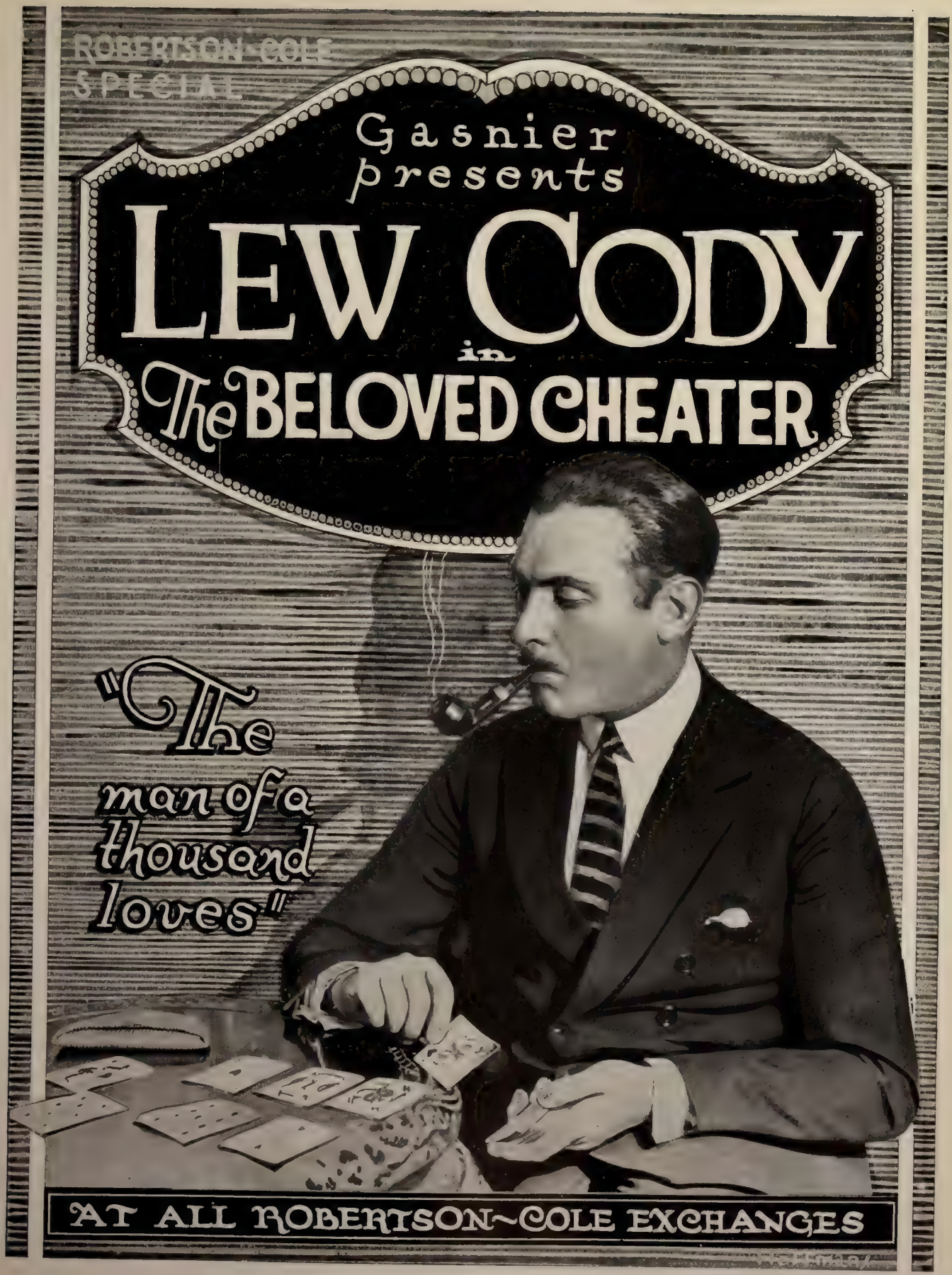
The Story of a Society girl and the unbounding love of a poor youth that ends in a ~
Well you must See It.

It has happened in your town

For Territorial Rights
Write or Wire
Murray W. Garsson Gen'l. Mg'r

FOUNDATION FILM CORPORATION
1600 BROADWAY
NEW YORK
Phone Bryant 4620

H. H. VAN LOAN
Announces some of his stories
for the seasons
1918 - 1919
"VIVE LA FRANCE!" with Dorothy Dalton
"THE HIGHEST TRUMP" with Earl Williams
"THE NEW MOON" with Norma Talmadge
"A ROGUE'S ROMANCE" with Earl Williams
"THE THIRD EYE" with
(Pathe Serial) Warner Oland & Elsie Ferguson
"THE SPEED MANIAC" with Tom Mix
"THE VIRGIN of STAMBOUL"
with Priscilla Dean
"DANGER" Louis Mayer Special
"THE LAST NIGHT" with Madge Bellamy
Mr. Exhibitor: If it's a Van Loan story it must be good.


ROBERTSON-COLE
SPECIAL
Gasnier
presents
LEW CODY
in
The BELOVED CHEATER
"The
man of a
thousand
loves"
AT ALL ROBERTSON~COLE EXCHANGES

Sessue Hayakawa in The TONGMAN

Produced by
HAWORTH
Directed by
William Worthington

Hoffmann

Available at all
ROBERTSON-COLE
EXCHANGES.

THE whole world seeks the unusual, the strange, the weird, the diverting, the combination of entertainment and knowledge.

The motion picture exhibitors of today are the men who must supply that demand—for the teeming millions have turned to the product of the camera.

You can deliver the goods, the unusual, the weird, the diverting, the most remarkable screen story of the strangest people on earth, the savages of the South Seas by booking

Martin Johnson's

ON THE BORDERLAND OF CIVILIZATION

And you can deliver C. O. D.

ROTHACKER PRINTS

Ten Single Reels of Feature Strength:

Tulagi, a White Spot in a Black Land
Through the Isles of the New Hebrides
The Home of the Hula Hula
Saving Savages in the South Seas
Cruising in the Solomons
Domesticating Wild Men
Lonely South Sea Missions
Recruiting in the Solomons
The City of Broken Old Men
Marooned in the South Seas

Available at all **Robertson-Cole Exchanges**

Watch

Next week's trade papers for
next advertising announcement of

EXHIBITORS DEFENSE COMMITTEE

Composed of members of

The First National Exhibitors Circuit, Inc.

Sensational!

Address inquiries to
Exhibitors Defense Committee
care
The First National Exhibitors Circuit, Inc.
6 W. 48th St., New York City

TEXAS GUINAN

SUPER TWO-REEL WESTERNS

BULLS EYE FILM CORP.

DIRECTED BY

JAY HUNT

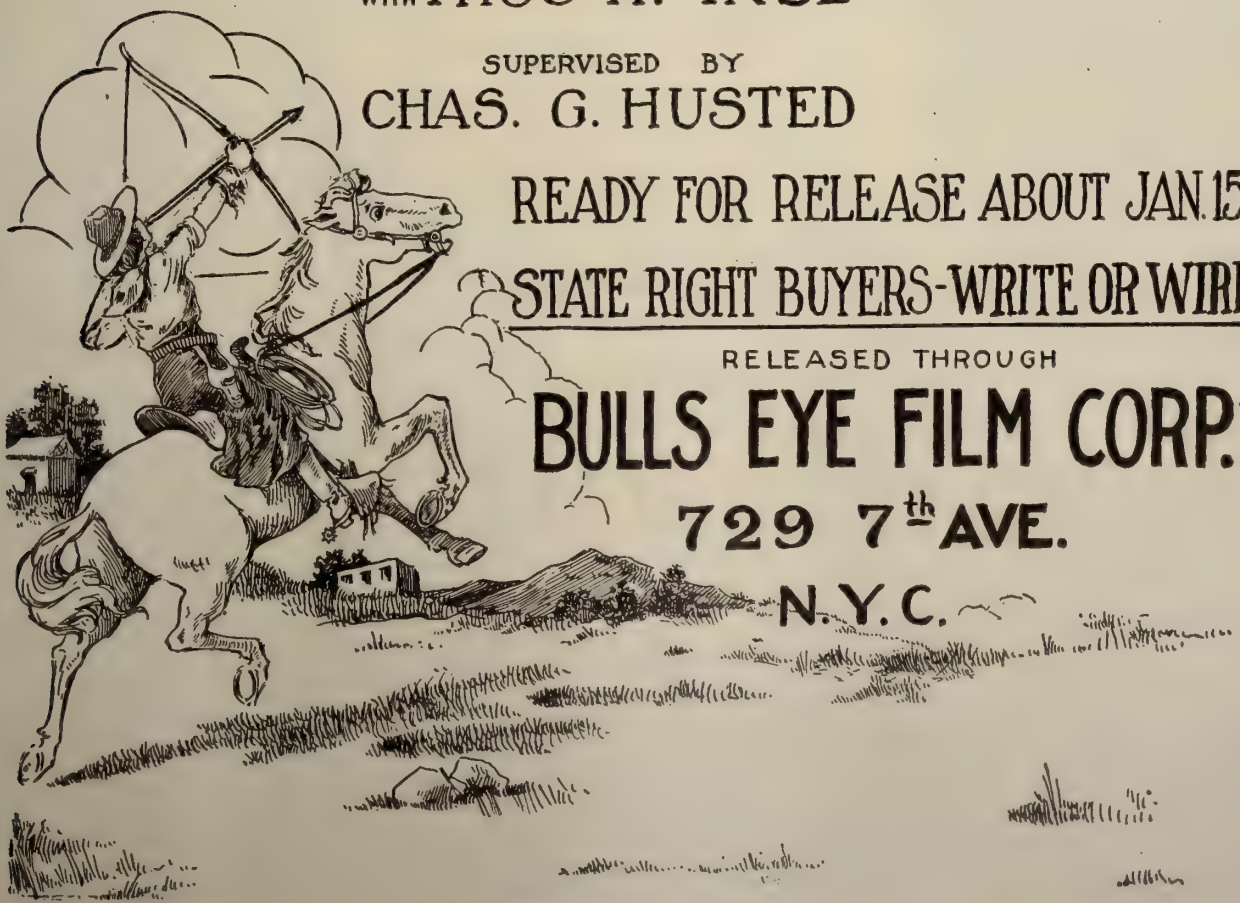
CREATOR OF

KAY-BEE, BRONCHO AND DOMINO RELEASES

WITH THOS H. INCE

SUPERVISED BY

CHAS. G. HUSTED



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RELEASED THROUGH

BULLS EYE FILM CORP.

729 7th AVE.

N. Y. C.

There is a place on your program for

Gayety Comedies

a reel a week

featuring—

George Ovey

with

Lillian Biron

and the

Gayety Girls

first releases now in hands of leading INDEPENDENT EXCHANGES

(above) Dropped Into Scandal

Are Flirts Foolish?

(above) Hits and Misses

Bride and Gloomy

Gayety Comedies INC. 1501 GOWER ST. LOS ANGELES CALIF.

Dark and Cloudy

Lovesick At Sea

Samuel S. Hutchinson *Presents*

Eve in Exile

by Cosmo Hamilton

HARRISON SAYS:

"Eve in Exile" is a distinctive dramatic offering that builds up strength as the story is unfolded. The influence it exerts upon the emotions is powerful—an excellent picture—scenes beautiful as well as impressive.

All the critics agree that this production is exceptional in every particular. Exhibitors who have seen it anticipate it will prove an even greater film attraction than was Cosmo Hamilton's sensational stage success, "Scandal." A cast that contains Thomas Santschi, Wheeler Oakman, CHARLOTTE WALKER, Melbourne MacDowell and the half-dozen other favorites who appear is bound to satisfy your patrons. Here is an offering that you simply **can't** over-advertise.

File your application **today** with the American Film Company representative at your nearest Pathe Exchange, if you wish an early booking.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE

AMERICAN PLAYING AT PICTURES

A RAPID AND CONSISTENT GROWTH IN POPULARITY IS PROOF OF THE STERLING MERIT AND VALUE OF

HALL ROOM BOYS COMEDIES

SPARKLING—MIRTHFUL—WHOLESOME

BACKED BY EVERY EXHIBITOR WHO HAS SHOWN THEM

YOU CAN BOOK THEM THROUGH

STANDARD FILM CORPORATION
Boley Bldg., Kansas City, Mo., and

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For Missouri and Kansas.

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Film Exchange Bldg., Minneapolis, Minn.
For Northern Wisconsin, Minnesota, North and South Dakota.

ARROW PHOTOPLAYS CO.
1735 Welton St., Denver, Colo.
Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

Produced by NATIONAL FILM CORPORATION OF AMERICA

DISTRIBUTED BY

JACK AND HARRY COHN

1600 BROADWAY
NEW YORK CITY

A DECLARATION OF INDEPENDENCE

For All Motion Picture Exhibitors Everywhere

Hold your patronage, Mr. Exhibitor!

The use of your screen without your consent for the showing of objectionable industrial and advertising films is hurting that patronage!

To protect you and to keep intact your greatest asset—your patronage—the committee on organization has developed a practical plan for the showing of de luxe educational and industrial films whereby the exhibitor will derive direct benefit from their projection on his screen.

You do not show any pictures that have not been passed by the supervising committee, representing the Motion Picture Theatre Owners of America

DON'T SIGN ANY CONTRACTS THAT WILL PERMIT ANY ADVERTISING FILMS OR INSERTS ON YOUR SCREEN UNTIL YOU HAVE COMMUNICATED WITH

THIS COMMITTEE

The response to this movement has been large. Exhibitors everywhere grasp its vital importance. You can protect your screen and reap the benefits of the plan by getting in touch with the undersigned.

This committee is not controlled or influenced by any motion picture manufacturing or distributing organization. It is being operated for the sole benefit of motion picture theatre owners of America.

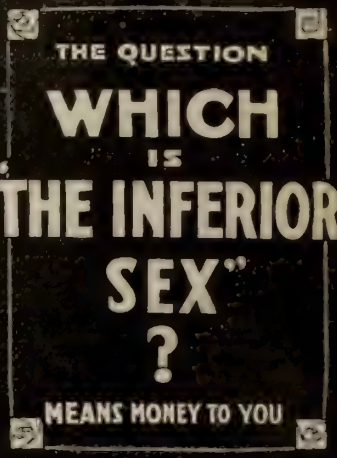
Committee On Organization for Protection of the Screen

SYDNEY S. COHEN, New York, Temporary Chairman. **SAM BULLOCK, Cleveland, Temporary Secretary.**

Temporary Headquarters of the Committee

ROOM 708, TIMES BUILDING **NEW YORK CITY**

LOUIS B. MAYER
Presents
THE STAR CHARMING
MILDRED HARRIS CHAPLIN
IN THE MOST WIDELY DISCUSSED PLAY OF A GENERATION
"THE INFERIOR SEX"



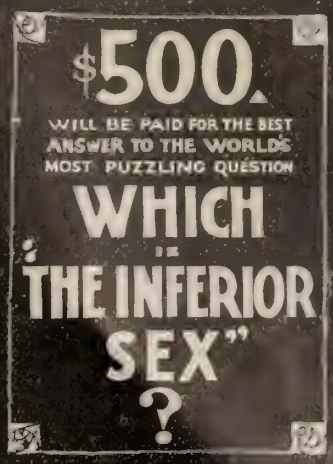
Give the Patrons of Your Theatre the Opportunity to Earn $500

YOU SIMPLY HAVE TO CALL THEIR ATTENTION TO THE FOLLOWING CONTEST

CONDITIONS OF CONTEST

The Chaplin-Mayer Pictures Co., Inc., who are presenting MILDRED HARRIS CHAPLIN in a series of motion picture productions, offer a prize of $500 in cash for the best letter answering the question

Which Is "The Inferior Sex"?



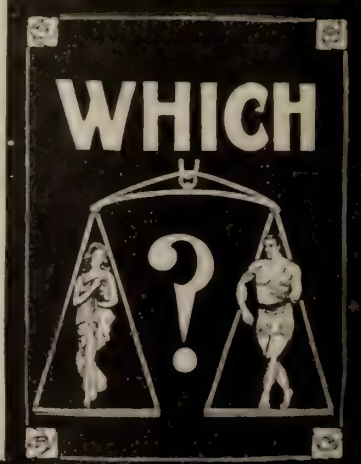
The contest is open to everyone—man, woman or child. There is no entry fee. The only requirement is that the answer shall be in a form of a letter addressed to

MILDRED HARRIS CHAPLIN
6 West 48th Street, New York City

and that the letter shall be not more than three hundred words in length. The contest will close at 5 P. M. on February 28th, 1920. The award will be given to the letter which in the opinion of the judges is the best argument to upset the time-worn tradition that woman is man's inferior and proving that woman is not the inferior of the sexes.

The judges will be Mildred Harris Chaplin, William H. Leahy, head of the scenario department of her company, and a representative from one of the leading motion picture magazines, appointed by the editor

Mildred Harris Chaplin will send an autographed photo of herself to each person entering the contest immediately upon receipt of his or her letter.



J. PARKER READ JR.
Presents

LOUISE GLAUM

IN

"THE LONE WOLF'S DAUGHTER"

by

Louis Joseph Vance

The Sequel to
"THE LONE WOLF"
and
"FALSE FACES"

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

A tremendous drama and melodrama combined; a story embracing the characters, the thrills; the overpowering grip and fascination of "The Lone Wolf" and "False Faces."

The wily, all-knowing, all-seeing Lone Wolf himself.

A crafty, desperate and overwhelmingly ingenious enemy and rival—opponents always at each other's throats!

A drama enacted from the interior splendors of Buckingham Palace to the mysterious depths of London's "Limehouse," the scene of "Broken Blossoms," and more vividly pictured by a great American author.

And a new, fascinating, beautiful girl —*the Lone Wolf's daughter!*

The LONE WOLF'S

A famed crook's daughter redeemed by acts of inconceivable courage and loyalty.

Gowns that, in richness and beauty, will establish the new fashions of the season for millions of women who see this production.

A production even richer in color, in settings and in scenic splendors than J. Parker Read Jr's. other world-famed Louise Glaum success, "Sahara."

A great title suggesting hundreds of exploitation possibilities; a star now one of the feminine "Big Three" of the screen; a story packed to the last "frame" with *dollar showmanship* that J. Parker Read Jr. knows so well; made with no regard to cost and simultaneously appearing as a serial in a great national magazine followed by book publication.

DAUGHTER

THE ARCO PRESS NEW YORK

This remarkable seven-reel special production reveals the value of a great producer's intelligence in *knowing in advance what to put into a picture to make it draw audiences into theatres.*

"The Lone Wolf's Daughter" contains more than exhibitors ever expect—or get—in 99 out of every 100 pictures they book. It was produced in and with the unequalled technical resources of the Thomas H. Ince studios.

Just five exhibitors in America have seen this production before this announcement is printed. *All five booked it instantly—at our price quotations.*

Prints are now in all branches. Ask our Hodkinson representatives about the *double extra protection plan.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor: Apollo Trading Corp.

BIG NEW YORK CITY CIRCUITS ARE PLAYING

PEARL WHITE in The BLACK SECRET

FOR 3 OR MORE DAYS

Among them are—

The M&S, four houses, 4 days apiece,
The Steiner, four houses 4 days apiece,
Fox, eight houses 3 days each,
Picker, 3 houses 2 days each.
The Grand Opera House plays the Serial 3 days. The Plaza 3 days. Olympic Brooklyn 3 days. Alhambra Brooklyn, 3 days, Poli's Bridgeport, Conn. 4 days, The City Hall Theatre, New York plays a Serial for the first time with "The Black Secret."

IT'S GETTING THE BUSINESS EVERYWHERE

Produced and directed by George Brackett Seitz. Adapted from..... Robert Chambers' famous novel "In Secret." Scenarios by B. Millhauser.

Pathé
Distributors

Albert Capellani

DOLORES

"in THE RIGHT TO LIE"

DIRECTED BY EDWIN CAREWE FROM JANE MURFIN'S STORY

Pathé Distributors

Productions Inc. *presents*

CASSINELLI

Her lawyer told her that there was only one way to save her husband from death for murder; to invoke the unwritten law. And so in court, before her husband, before the crowd, before the reporters, she confessed a shame of which she was not guilty! Was she right?.....

Pathé
Distributors

A LEONCE PERRET PRODUCTION
PRODUCED BY ACME PICTURES CORP'N
Pathé Distributors
Mae Murray
THE A·B·C OF LOVE
Written and directed by Leonce Perret

Fascinating game for him, teaching the beautiful but unsophisticated young girl from the country the A B C of Love! But the other woman had no use for that sort of an alphabet and chose another weapon. Who won?

Two unusual young persons - they!

She liked him as a man better than she did as a prince, and didn't give a hoot for his title. While he,-well he was much more of an American than he was a prince, and wanted the girl a lot more than he did the title. So he swapped the "Highness" for the "Mister".

Meanwhile your audiences laugh and grip their seats by turns!

Jesse D. Hampton
presents

WILLIAM DESMOND

in The Prince and Betty

with

MARY THURMAN

By P. G. WODEHOUSE

Step Up! Step Right Up!

You See Here
The Incomparable

ANITA STEWART

the beautiful, the fascinating, the dashing Anita Stewart, in the beloved American classic— the powerful, gripping drama of the Old South

"In Old Kentucky"

It's a Mammoth Production, a Marvelous Spectacle; it's a World Beater and a Thriller from Start to Finish.

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Most Widely Known Drama Of The Speaking Stage!

With four stage companies now out. Think of it! Four! And companies touring the country from coast to coast and from Canada to the Gulf constantly, year after year. The advertising value of this TO YOU is tremendous. Your audiences are ready-made. LEAP TO IT!

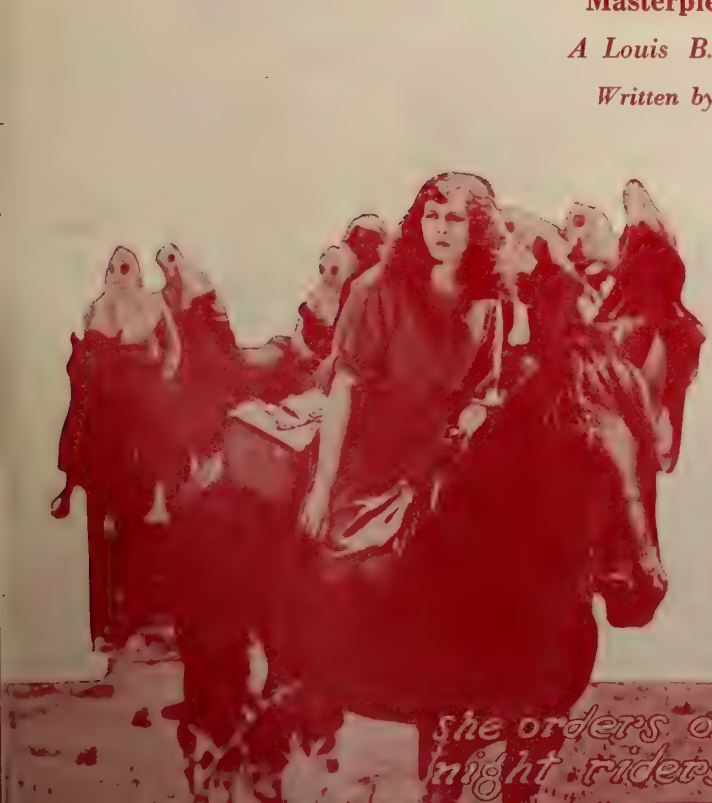
The stage outdone by this stupendous, majestic, stirring film, admittedly

MARSHALL NEILAN'S

Masterpiece in Direction

A Louis B. Mayer production

Written by Charles T. Dazey



They're Off! They're Off!

ANITA STEWART

"In Old Kentucky"

A Drama of Infinite Thrills!

Here they are! Count 'em for yourself!

The great Kentucky handicap with a girl jockey winning.
The fierce feudal battles in the Hills.
The night riders in a dare-devil man-hunt.
The moonshiner's terrible revenge.
The death plunge over a cliff.
The awful dynamite plot.
The exciting fox chase.

Anita Stewart as the Girl Jockey

Thrills! Thrills! Thrills!

Count 'em again! Count 'em again!

Battle with pitchforks.
Hair-raising leap for life.
Clash with revenue officers.
Girl in blazing barn.

Desperate ride with death.
The hand-to-hand fight.
The wrecking of a bridge.
Kidnaping of a jockey.
Lynch law at midnight.

Girl battling for honor.
Slaying of a clansman.
The fugitive's narrow escape.
The leap across a chasm.
The assassin's terrible end.

Scores of Other Thrills

A TENDER LOVE STORY
CLEAN HUMAN HUMOR

A "First National" Special Attraction

Jazz This Picture! Whoop Her Up!

Get in the band wagon and toot it up! You can't go too strong! Get out the trumpet and the cymbals! Hire a negro orchestra! Bring out the night riders and the jockeys! Put them in costumes and hold a BIG PARADE! Call the police and the fire wagon if necessary, but—Drag 'em in! Drag 'em in!

It's a Big Show!

Play It Like a Showman Bills a Circus!

ANITA STEWART

will swell your box-office receipts as never before in this sure-fire winner—

"In Old Kentucky"

A "First National" FIRST NATIONAL EXHIBITORS CIRCUIT **Special Attraction**

"It Will Sweep the Country Like a Raging Forest Fire!"

READ! READ! READ! What Martin J. Quigley, publisher of the Exhibitor's Herald and Motography has to say about this picture:

" 'In Old Kentucky', by common consent of a group of hypercritical viewers, was acclaimed a production fraught with such elements of popular appeal that it will sweep the country like a raging forest fire.

"This production is a triumph for Anita Stewart, the star; for Marshall Neilan, the director; for Louis B. Mayer, the producer. Nothing but a miracle of misfortune can prevent it from becoming one of the big shining successes of the season.

"Just about the moment the spectator settles back, after having been figuratively jerked to his feet by a big melodramatic smash, his sensibilities are again quickened by an even bigger incident. And thus the lightning speed 'In Old Kentucky' moves from start to finish.

"If there is any type or standard of motion picture entertainment that the public has placed its unqualified stamp of approval upon—it is the type and standard of 'In Old Kentucky.' As an attraction this picture is simply not susceptible to argument, whether it be for Broadway or Broadview, Wisconsin."

Right This Way!

TO THE BATTLE OF THE CLANSMEN!

You know how popular Anita Stewart is! But your patrons never have seen her at her greatest until they see her as the whimsical, loving, hard-riding, daring waif of the Kentucky Hills, in the stirring story of the picturesque South—the land of beautiful women, fast horses and bold fighting men.

ANITA STEWART

"In Old Kentucky"

Is Your One Best Bet

GO TO IT!

A "First National" Special Attraction

Geraldine Farrar appears in Flame of the Desert, one of the most gorgeous screen spectacles ever produced.

New York has already acclaimed this tremendous picture with enthusiasm.

Now it's your turn!

SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

IN

FLAME OF THE DESERT

WITH LOU TELLEGEN

BY CHARLES LOGUE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

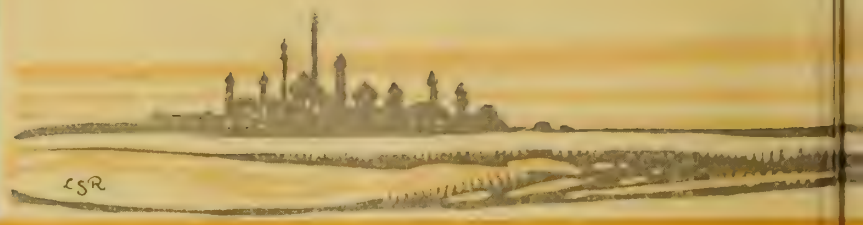
SAMVEL GOLDWYN *President*

WHAT THEY SAID

FLAME OF THE DESERT *is extremely spectacular and so wonderfully atmospheric that it deserves a foremost place among the really big productions of the day. The settings, photography and direction quite justify the adjective "superb."*
—N. Y. Evening Telegram

If you like Geraldine Farrar on the screen, you will like FLAME OF THE DESERT *-- and no one is lukewarm in regard to this very much alive artist.*
—N. Y. Tribune

The most lavish and spectacular picture play of the star's career.
—N. Y. American



SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

IN NEW YORK

FLAME OF THE DESERT, *directed by Reginald Barker, introduces the spectator to a world that never flags in its fascination. It presents a succession of scenes of exotic beauty, with hosts of players in dazzling trappings & costumes. Miss Farrar moving through their midst in a splendor that is regal.*
– N. Y. Evening Mail.

Sumptuous Production.
– N. Y. Times

A real special with plenty of punch to put it over. *Wids*

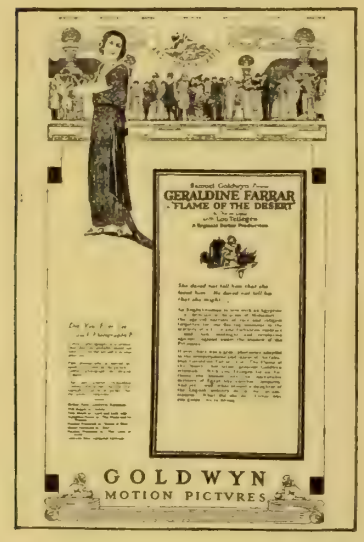
IN

FLAME OF THE DESERT

WITH LOU TELLEGEN
BY CHARLES LOGUE
A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

IN 386 NEWSPAPERS



Here is a miniature reproduction of a Goldwyn advertisement that will cover the United States, appearing simultaneously in 386 newspapers.

Monster publicity--but it is only one volley in a national barrage that outdoes anything of the kind ever attempted in the industry.

The exhibitor's name and address is on it. It commands the space. We aim to spread the gospel of Goldwyn--and the best way to do it is to help sell your seats.

SAMUEL GOLDWYN PRESENTS

GERALDINE FARRAR

IN

FLAME OF THE DESERT

WITH LOU TELLEGEN

BY CHARLES LOGUE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

A peppery play of English Society, with a dash of Spanish. The millions who bask in the infectious glamour of Tom Moore's inimitable smile will flock to see him in the most absorbing picture he has ever had. He's yours for the booking!

SAMUEL GOLDWYN PRESENTS

TOM MOORE
IN
THE GAY LORD QUEX

BY ARTHUR WING PINERO

DIRECTED BY HARRY BEAUMONT

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Mabel Normand in the most hilarious mirth-mixture that ever galloped across the screen -- can you trump that for a water-tight, copper-riveted, steel-bound guarantee of box-office success? Of course you can't!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

JINX

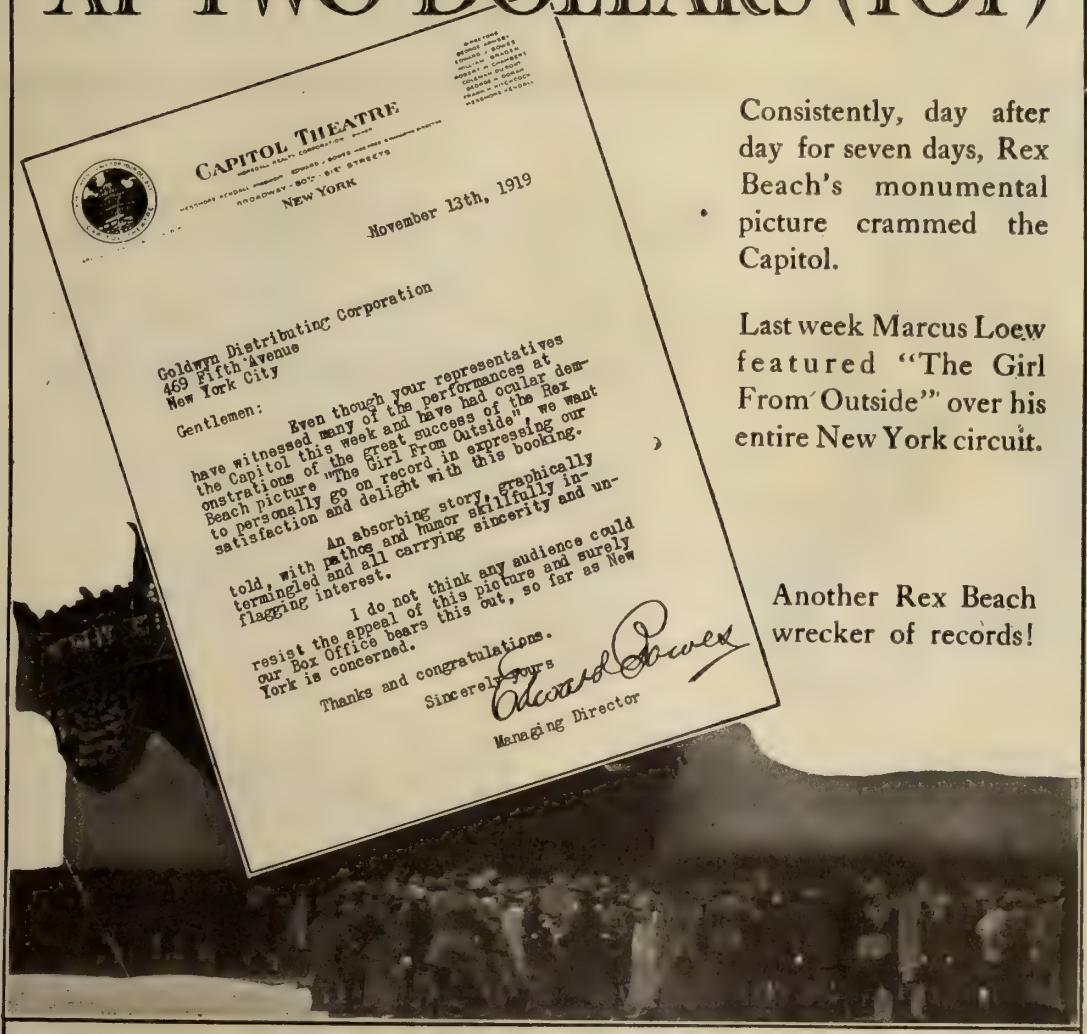
BY SHANNON FIFE

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

AT TWO DOLLARS (TOP)


CAPITOL THEATRE
BROADWAY - 50TH & 51ST STREETS
NEW YORK
November 13th, 1919
Goldwyn Distributing Corporation
469 Fifth Avenue
New York City
Gentlemen:
Even though your representatives have witnessed many of the performances at the Capitol this week and have had ocular demonstrations of the great success of the Rex Beach picture "The Girl From Outside" we want to personally go on record in expressing our satisfaction and delight with this booking.
An absorbing story, graphically told, with pathos and humor skillfully intermingled and all carrying sincerity and unflagging interest.
I do not think any audience could resist the appeal of this picture and surely our Box Office bears this out, so far as New York is concerned.
Thanks and congratulations.
Sincerely yours
Managing Director

Consistently, day after day for seven days, Rex Beach's monumental picture crammed the Capitol.

Last week Marcus Loew featured "The Girl From Outside" over his entire New York circuit.

Another Rex Beach wrecker of records!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY OF THE NORTH

THE GIRL FROM OUTSIDE

A REGINALD BARKER PRODUCTION

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

They Cry It in the Streets!

They Sell It At Railway Terminals, in Hotel Lobbies, and Wherever Periodicals Are Sold.

Picture men use it as an invaluable textbook in their business.

The general public are tremendously influenced in the choice of their amusements by what they read in its columns.

18,000 EAGER RESPONSIVE READERS

WILL BUY THE

Fourth Anniversary Edition

OF

CINE MUNDIAL

DATED JANUARY, 1920 IN CIRCULATION JANUARY 1, 1920

PRINTED IN SPANISH AND PORTUGUESE

You Cannot Afford to Overlook This Unprecedented Opportunity to Cover Every Spanish and Portuguese-Speaking Community With Your Sales Message.

No Advance in Rates. **Forms Close December 15.**

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Something New Every Week
Special In This Issue

1,500 Theatres in Middlewest, Facing Coal Shortage,
prepare to close. "Overcoat performances" in vogue. Page 779.

Have You a Broadway Projection Installation
in your home? John Auerbach, Long Island broker, has. Read Richardson's interesting story on page 815.

Heard the "Prosperity Quickstep?" The Tune's
in five pages of exploitation stunts. Listen for the jingle each week. Strikes up on page 809.

"Why I Formed Realart"— To Make Pictures With a Soul"
says Zukor. Page 777.

The Continent in a Panoramic Film Story by Vogel,
just back from Europe. Page 793.

Selznick Wins Second Point in Equity Suit.
Page 783.

Film Editors—Are You Up on British Film Titles?
Read page 846 to make sure.

Duponts Interested in Goldwyn.
Page 781.

"The Day of the Director Has Come," Says Neilan.
Read his story on page 787.

Universal's "Holiday Season" Gets Civic Backing.
Chambers of commerce and mayors strong for it. Page 785.

Beautiful Katherine MacDonald Art Plate.
Page 774.

Canada to Abolish Reel Tax.
Page 789.

Watch for the Blue Hill Barrage Next Week

Buyers' Index. Page 864.

"Your attention is called to the deucedly clever way in which I am weaving typical British expressions into this article. The reason will be appearent later. But to carry on."—Just start this week's Rubbernecking story. Page 801.

Katherine MacDonald
The American Beauty
Katherine MacDonald, whose loveliness lights up her newest First National attraction
"The Beauty Market"

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

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PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, December 13, 1919

"Big Ones" Growing Bigger

THE announcement of large significance which was issued by the Goldwyn company this week settled one question which long has been a topic of discussion and speculation among picture men—that is, the status of the Duponts. The rumor distributor now will have to turn his attention to something new. The powder men definitely are on the roster of the Goldwyn company.

Truly, the "big ones" are growing bigger. The same statement applies to companies of other sizes and degrees of importance. Adolph Zukor, in an interview printed in Los Angeles, expresses the opinion that the peak of the picture's popularity will not be reached for ten years. If the guess proves to be well founded—and we incline to the belief that the Paramount-Artcraft president has been misquoted—this expansion of producing and distributing companies will continue for some time to come. So many times in the last half dozen years there have been predictions as to "peaks" that the ordinarily wise film man is justified in feeling that with the normal growth of the country the picture will continue to maintain its grip on the affections of the multitude.

Ten years from now we may assume the population of the United States, exclusive of its possessions, will be at least 125,000,000. Ten years further on, let us also assume, it will be approximately 145,000,000. Who shall say that in 1940 the popularity of the motion picture will be less than in 1930—with all the improvements in mechanical appliances let alone possible advance in artistry?

The great extension of capital of Goldwyn is one of the preparations now being made to give the public larger facilities for the making and distribution of pictures. Goldwyn is banking on the hold of the screen on the millions of today and on the uncounted millions to follow, not of the United States alone, but of the world at large. The alignment of the Duponts and the other prominent financiers also will be cumulative evidence to the skeptics outside of the industry—there are none or few within it—of the fact that the motion picture is stabilized. If it were not so established in the best financial opinion these men would have none of it.

George Kleine Sets 'Em Straight

GOOD reading there is in the letter George Kleine sends to the Kinematograph of London, in which the Chicago distributor and manufacturer sets straight that publication in the matter of the American import tax on film. In his usual incisive way, the Chicago man goes to the heart of his subject. That there may be no doubt in the mind of anyone, he quotes a recent invoice covering a shipment of a subject measuring 8,436 feet and the import duty on which was 1 cent a foot. The total expense of transporting this large production from London to Chicago was $116.98, a cost of 1 35-100 cents a foot. The sum included charges up to and including New York, express from New York to Chicago, marine insurance, rental of shipping can, duty, customs entry at Chicago and internal revenue stamp.

Mr. Kleine had set out to refute a statement credited to an Englishman and printed in the journal named to the effect that the American import tax was 2 shillings a foot, whereas actually it is one-half of 1d., or 1 cent. He would seem to have succeeded in his aim.

Time Shatters Delusions

IN another column Kilbourne Gordon calls attention to a pronounced change of heart on the part of theatrical managers in regard to their players appearing on the screen. It is a fact as he sets forth that in other days many managers, feeling motion picture work would cheapen and ultimately destroy the box office value of their artists, demanded a clause in contracts prohibiting screen appearances. Mr. Gordon, who by the way has written and had accepted a play of which much is expected, cites many instances indicative of a radical shift of position.

Prominent among these is the most recent example. One of the more astute theatrical managers, Morris Gest, staging "Aphrodite" on a scale of unusual magnitude even for New York, selects Dorthy Dalton for the leading role, bringing her "from the Coast and from the films," to quote the Times. The press generally unite in the opinion that Miss Dalton carries off the honors of the spectacle. As one hard-boiled theatrical man expressed it, "a film girl ran away with a ten-dollar show." Just to set straight a matter in which there seems to be curiosity, Miss Dalton was a stage player before she worked in front of a camera.

In Boston, Alice Brady in "Forever After" has been breaking attendance records. Her film admirers are flocking to see her on the stage. It also is reported her screen appearances now arouse interest among those who know her only as a player before the footlights. The rule logically works both ways.

Perhaps the first stage player who revealed the folly of the managers' attitude and likewise to his own profit was James K. Hackett following his screen appearance in "The Prisoner of Zenda." Mr. Hackett, then no longer as young or as handsome as in other days, credited his success of the season in question to a clientele greatly increased by his screen performance.

Time works many changes. The theatrical manager may be opinionated, but when he discovers he is on the wrong financial foot he wastes no time in getting on the correct one.

When the Industry Was In Its Infancy

Glancing Through Moving Picture World Ten Years Ago

TEN years is not a long period in the shipbuilding industry when you remember that Noah founded the first Shipping Board with himself president 'n everything. But in the film industry ten years is the most of a lifetime. As witness (from Moving Picture World dated December 11, 1909):

The Great Northern Film Company was doing a thriving business in features under 500 feet all told. "Little Willie's Trip to the North Pole" was a "timely" release, considering the month of December.

Ten years before "Big Six" got the Autumn vacation habit "Manhood's Reward" was released by the Powers Company. Synopsis: "A poor traveling compositor plays the 'Good Samaritan' and his reward is both deserved and unexpected. *Possibly he got a steady job.*

"Re-united at the Gallows" was the bid Bison Films were making for family trade, with special appeal to ladies and children. That was the New York Motion Picture Company, you know. Or perhaps you didn't?

"Oh You Imp!" was the R. H. Cochrane headline to a Laemmle advert. "Two Sons" was the eighth Imp release then expatiated upon in a half-page space.

Pathe Film D'Art was in vogue then. And Sunday was Pathe's release day. Incidentally we might mention that Turner & Dahnken were Pacific Coast distributors of "Pathe Freres Film." *Of late the "Freres" have singled down to Charles.*

The Selig Polyscope Company, Inc., was a name conjured with to the extent of half an advertising page. "The Engineer's Daughter" was 1,000 feet long. *"Some girl," as we might say in these slangy days!*

"Practical Talks to Operators" was part of a department in which F. H. Richardson's name was concerned. *Shades of "projectionists!" How times have changed!*

Kalem's Patriotic "Movie."

Kalem Company, Inc. was releasing "Rally Round the Flag." Frank Marion was an advocate of preparedness far in advance of the Hun menace. There were "battalions of Infantry, Troops of Cavalry, Batteries of Artillery, Mines Exploding and Bombs Bursting." But not a word of barbed wire entanglements, submarines, poisoned wells, ruined cathedrals or "Big Berthas." *Kalem would make it differently now.*

Edison Kinetoscope and Edison Films were advertised from Orange, N. J. *The New York distributor of machines was Percy L. Waters.*

George Kleine was Chicago selling agent of Biograph Films. Mr. Kleine is stepping forward with production and distribution the first of the year. *Ten years later and Kleine is still a name respected in an active industry.*

Not the Recent World Film.

"World Films are made in the real, deep West" said an advertisement with a Portland, Ore., address line.

Lubin's 1910 Cineograph with Stereopticon was offered along with Lubin Films. "She Took Mother's Advice," "She Wanted a Baby" and "If Love Be True" were releases advertised as of December 6, 1909.

Kinemacolor was the subject of the World's leading editorial. The showing was held in the concert room at Madison Square Garden—forerunner of the Hotel Astor's gold room exhibition of films. So much did the editor of the World believe in Kinemacolor as a giant step in film advancement that in one paragraph he said: ". . . if Kinemacolor makes good and fulfills all that is claimed for it the Moving Picture World will in the utmost possible manner give it every praise and recognition."

Fred C. Aiken, S. S. Hutchinson and A. C. Roebuck had disposed of their stock in the Theatre Film Service Company of San Francisco.

"Edison Progress—A Visit to the Great Bronx Moving Picture Studio" was the caption of a three-page story, profusely pictured.

Independents Were Dependent.

Philadelphia correspondence said this: "There are independents who are professedly independent enough not to pay the $2 license to the Motion Picture Patents Company, but are not independent of heart as they show licensed films in their places."

Fancy the numerous Strands, Rivolis, Rialtos and oncoming Capitols paying $2 a week in 1919 for the privilege of using their own property—a projection machine they had bought and paid for!

A company of Vitagraph players were preparing to "leave for the unphotographed and picturesque islands of the West Indies . . . to secure natural settings for some fresh and stirring stories."

Stories of the Films would have given present day publicists great scope. There were 180 inches of primitive tales, printed in small type, to explain in scenario form the forthcoming films. They were blithe little structures—for instance: *"the villain slinks away as the priest begins to offer up a prayer for the dead."*

Some Ten Year Old Titles:—"Baby Swallows a Nickle" (Essanay). "The Love of Litle Flora" (De Lux). "A Girl's Cross Roads" (Great Northern). "Seein' Things" (Melies). "The Village Scare" (Gaumont). "In the Window Recess" (Biograph).

Live News from Brooklyn.

"Brooklyn is rapidly becoming picturized," said Oliver J., in our provincial correspondence. "Only recently a picture show at Hicks Street and Atlantic Avenue has been opened."

"Preliminary Injunction Against New York Motion Picture Company Denied" was a news headline to a story that told how Judge Chatfield ruled in a suit brought by the Motion Picture Patents Company. *Moving picture life was just one Patents Company suit after another in those days, it would seem.*

"Lectures on subjects suitable to moving pictures are a pleasing and attractive feature," said one advertisement.

Imagine a lecturer discoursing while "Male and Female" trails across the screen!

More than 100 picture theatres projected were referred to in two pages of reports that named every state in the Union.

Lifting up the lungs in illustrated song was a great adjunct to pictures—if the number of "slide" firms advertising might be considered a criterion. A. L. Simpson, Levi Company, Inc., Novelty Slide Company, DeWitt C. Wheeler, Scott & Van Altena, and others were thus helping sweet music along.

Next week we shall take apart the issue dated December 18, 1909.

W. K. H.

Charles Pathe Meets Harold Lloyd for the First Time

Before his recent departure for Europe the head of the Pathe organization expressed a desire to meet his celebrated young comedian. Seen above are Charles Pathe, Hal E. Roach, Harold Lloyd and Paul Brunet.

Ince Chosen Producers' President; Tucker Is Latest Member of Group

Los Angeles, Dec. 3.

THE combination of motion picture producers composed of Thomas H. Ince, Mack Sennet, Maurice Tourneur, George Loane Tucker, Allan Dwan and Marshall Neilan, who recently formed an alliance for the co-operative production of films, have elected Thomas H. Ince as president, Mack Sennett as treasurer, and adopted the name of Associated Producers as the official title of the organization.

The name of George Loane Tucker has been added to the combination since the first announcement of the personnel of the league was made. The complete detail of operations has not been announced, but according to statements all pictures will be rented on the open booking plan.

Production will begin as soon as contracts the members are now working under expire.

A rumor circulating in the East to the effect that Cecil B. De Mille has joined a combination of film producers known as the Supersix, is emphatically denied here by Mr. De Mille, who says he knows nothing of an organization of that name and that insomuch as he is part of the Famous Players-Lasky organization and they are part of him, he has no intention of forming other connections. Supersix story not current on coast, and is probably an offshoot rumor of Associated Producers combination.

GIEBLER.

Mary Pickford Is Again Sued by Mrs. Wilkening

MARY PICKFORD, the popular actress, has been booked for an engagement in the United States District Court with the institution on December 1 of a suit by Cora C. Wilkening to recover $112,625.

The controversy has been passed on twice already in the Supreme Court with Mary the victor. The case was tried in the Supreme Court several months ago and resulted in a verdict for the plaintiff which was subsequently set aside and a new trial was ordered. The second trial was concluded recently and resulted in a verdict for the defendant.

As in the Supreme Court suits the present action alleges that Mrs. Wilkening acted as manager and adviser for Miss Pickford in connection with her professional and business affairs from December, 1915, to June, 1916, and she assesses the value of these services at $112,625 and demands judgment for that amount with interest and costs.

According to Mrs. Wilkening, she procured profitable engagements for the film star and was instrumental in the achievement of financial success attained by her during recent years, and she contends she is entitled to share in the large earnings of the screen star.

George Spurr, of Marion, Robbed of Theatre Money

GEORGE SPURR, cashier of the Mutual Theatre Company at Marion, Ind., and brother of Miss Dolly Spurr, head of the company, who has been waging a fight for Sunday shows, was slugged and robbed of $500 on Tuesday night, November 28, as he was entering the company's offices in the Marion National Bank building, one of the principal office buildings in the city. The robber escaped.

Spurr was found several minutes later by persons working in the building. He received a severe wound over the right ear, the robber having used a stone about the size of a man's fist with which to attack him. The stone was found a short distance from where workmen found Spurr.

Spurr was taking the money from the Indiana, Royal-Grand and Lyric theatres to the Mutual Theatre Company's offices, where he intended to lock it in a safe. He was carrying the money in four sacks.

A boy informed the police that he saw a man running through the lobby of the building and out into the street. The man dropped two sacks at the door, the boy said, but stopped and recovered them. After reaching the sidewalk a third sack was dropped but the man again stopped long enough to pick it up.

The police received a good description of Mr. Spurr's assailant and are conducting an active search for the man.

William Stowell Killed in South Africa Train Wreck

WORD was received late on Wednesday, December 3, of the death of William Stowell, well-known leading man for Universal, and of Dr. Joseph R. Armstrong, business manager of the expedition and prominent resident of Los Angeles. The two men were killed in a train wreck in the Belgium-Congo, South Africa, when a tank car crushed into the rear of the train they were on. Stowell and Armstrong were members of the Smithsonian African expedition in conjunction with Universal. Three other members of the expedition, Pliny Horne, cameraman; Henry Kohler, laboratory expert; and Edward M. Thierry, N. E. A. correspondent, were injured in the wreck.

Stowell is known as the leading man who has played opposite Dorothy Phillips in many of her productions.

Carl Laemmle and the Universal staffs were deeply shocked when they received the news, and Mr. Laemmle stated that he was considering recalling the expedition.

Film Men Hear Pleas for Mexico.

As the guests of Edward Earl, president of the Nicholas Power Company, many film men attended an elaborate banquet at the Waldorf Astoria on the evening of December 2. The occasion was the furtherance of plans of the Childhood Conservation League for Mexico, Central and South America. At the conclusion of the dinner seven speakers of unusual ability and with intimate knowledge of conditions in Mexico described the amount of educational work to be done. It was pointed out that whereas 97 per cent. of the inhabitants of the troubled country to the south of the Rio Grande were peaceable, the remaining 3 per cent. were responsible for all the trouble. The remedy, the speakers agreed, lay in the education of the coming generation, work which the League is endeavoring to foster. At the conclusion of the speeches finely colored slides portraying characteristic Mexican subjects were shown.

George W. Lederer, Jr., With Realart.

Realart Picture Corporation announces the addition to its exploitation staff of George W. Lederer, Jr. Mr. Lederer has had long and varied experience in all types of publicity and exploitation work. He was recently with a well known stage play as advance man and general press agent.

"I Formed Realart to Make Every Picture with a Soul," says Zukor

I DECIDED it was high time that some corporation started in to make pictures with a soul. . . . Why not make every picture with a soul? That's why I organized the Realart Corporation. That's why I called it Realart."

Such is the heart of an interview with Adolph Zukor, president of Famous Players-Lasky, by Henry E. Dougherty of the Los Angeles Express, in a quarter-page story in the issue of November 22.

Speaking of producing "pictures with a soul," Mr. Zukor said:

"We have been prone to talk of these things—but none of us have gone far enough to put the idea into general practice. There have been some pictures produced that will live forever. These pictures have souls. . . . Why not make every picture with a soul? . . . Each picture should be a classic. It should be constructed and the story so cleverly told that, like a good book, it will live always."

Asked if the photoplay had reached the pinnacle of its popularity, "the Napoleon of the motion picture industry" replied quickly: "The motion picture will not reach the pinnacle of its popularity for another ten years."

Continuing to supply his interviewer with good copy, Mr. Zukor stated when asked who in his opinion was the best exhibitor in the business: "Sid Grauman.—His slogan is the best any exhibitor can adopt. When the public approves his show, he says he is right. If the public disapproves his programs, then he admits he is wrong."

Singling out another individual in the film business, Mr. Zukor said that Mary Miles Minter was, in his estimation, destined to be our greatest star.

Vital Subjects Discussed at Meeting in St. Louis

THE managers of independent exchanges in Kansas, Eastern Missouri and Southern Illinois held a get-together meeting in St. Louis during the week of November 25 for social purposes. Many important subjects, however, were discussed, among them the division of territory over which there seems to be considerable confusion. Springfield, Quincy, Decatur, Paris and territory south thereof in Illinois is distributed through St. Louis by nearly all of the larger exchanges, and it was the consensus of opinion that in order to further the best interests of independents this region should be included in St. Louis territory in all instances, as without it St. Louis is said to be considerably handicapped.

It is understood that circulars will be mailed by the independent exchangemen to producers outlining the advantages of this policy. Meetings will continue to be held from time to time when subjects of interest to the exchangemen will be discussed.

Among those present were Frank W. Warren, of the Standard, Kansas City; Barney Fegan, of the Standard, St. Louis; Sam Werner, of the United, St. Louis; S. J. Hanken and R. Blomberg, of the Central, St. Louis; Floyd Lewis, of the Arrow, St. Louis, and Sam Sherman, of the Metropole, St. Louis.

Kane Departs from Realart and Starts for West Coast

ARTHUR KANE, former president of Realart, whose resignation was announced in last week's issue of the Moving Picture World, has taken his departure from the spacious offices in Fifth avenue formerly occupied by him. On Sunday Mr. Kane leaves for the Pacific Coast for consultation with men prominent in the trade as well as for purposes of recreation. As to the latter, Mr. Kane believes his strenuous work for the past six months, in which he put over with a bang a brand new concern, entitles him to a rest.

Mr. Kane has not been on the Coast for two and a half years. His last trip there was a long one, the occasion being the opening up and operation of Artcraft exchanges. During the present visit he will make stops at Seattle, Portland, San Francisco and Los Angeles. He will return about the first of the year, and in the meantime he believes his plans for the future will have taken definite shape.

Stage Folk to Combat Open Sunday Legislation

ANOTHER phase to the Sunday theatre question will present itself at Albany, N. Y., this winter, with the opening of the legislature. Actors and actresses are seeking the establishment of a lobby at the capitol and plan to combat any legislation authorizing Sunday performances. The Actors' Equity Association has already named a committee, which will constitute itself a lobby as soon as the legislature gets under way.

It is alleged that the Theatrical Managers' Association is preparing a bill which will be pressed and which will have for its purpose the authorization of Sunday performances. This follows the legislation of last year, giving cities local option and permitting Sunday movies.

Francis Wilson, president of the Actors' Equity Association, recently declared that actors are not looking for Sunday freedom from work on religious grounds, but because they are entitled to it on the same grounds as anyone else.

Sunday Pictures for Atlanta.

Inauguration of a series of musical and motion picture programs on Sunday afternoons at the City Auditorium in Atlanta under the auspices of the Atlanta Community Service, has been announced, and this will be the first time in a number of years that the general public in Atlanta has been afforded the opportunity of seeing motion pictures on Sundays.

No admission fee will be charged and only the highest class pictures will be shown, selected by a committee of which Julian Boehm, member of the chamber of commerce, has been named the chairman.

Select's London Office in Permanent Quarters

THE first big step in the establishment of Select Pictures, Ltd., of England, was taken recently when the London office acquired a long term lease on the three top floors of Lloyd's Bank Building in the heart of the London business district.

A brief outline of the transaction was reported to the home office by cable from Maxwell Milder, vice-president of Select Pictures, Ltd., of London. Architects are now busy on plans which will transform the space in Lloyd's Bank Building into spacious and elaborate motion picture offices.

The new offices will be used as the home office of Select Pictures, Ltd., for England, Scotland, Ireland and Wales.

Ain't Love Grand?
Ernest Truex thinks so in his Paramount-Truex comedy, "The Night of the Dub."

Grace Davison Picture Is Nearing Completion

THE new picture which Grace Davison is producing for Pioneer is now in its last stages of production. The photoplay in which Miss Davison appears with Stuart Holmes and Montague Love has just entered its eighth week at the Plimpton Studios at Mt. Vernon, N. Y., under the direction of Charles T. Horan.

Harry Fischback is in charge of both the photographic detail and art direction of this picture. As soon as the last scenes are taken Miss Davison and her staff will turn their attention to the construction of the Grace Davison studio, which will from present indications be erected in the vicinity of Rockville Center, Long Island.

Aviator Now a Cameraman.

Captain A. V. Rogers, formerly of Vancouver, who has one of the most distinguished war records of any Canadian aviator, is now turning a camera crank at Universal City. He was engaged in commercial photography in Los Angeles before the war.

While in London he met Rex Ingram, the Universal director. After the armistice was signed and the two were discharged. Ingram secured for Captain Rogers the Universal berth. The first photodrama which he shot was "The Day She Paid," based on the Fannie Hurst magazine story, "Oats and the Woman."

Metro Buys "The Outsider."

"The Outsider," an original play by Julie Herne, is the latest addition to Metro's list of recently acquired dramas, to be picturized by Screen Classics, Inc. Negotiations for the purchase of "The Outsider" have just been completed by Metro, and it is the company's intention to utilize the Herne play as a vehicle for an all-star production, featuring Alice Lake at the head of the cast.

Beckway Engaged by Metro.

W. T. Beckway, one of the veteran photographers in the motion picture industry, has been engaged by C. P. Butler, general superintendent of the Metro studios in Hollywood, for the Screen Classics, Inc., production of "Old Lady 31," in which Emma Dunn will be featured. It was with the Selig company in Chicago that Mr. Beckway entered the motion picture field more than ten years ago.

Selznick Gets Montgomery Works.

Myron Selznick has secured "first call" on the literary works of James Montgomery, author of scores of Broadway successes including "Ready Money," "Going Up," "Nothing But the Truth" and "The Aviator." Mr. Montgomery's first contribution to the Selznick library of screen successes may be expected within a short time.

Deny Loew Affiliation.

Turner and Dahnken, owners of the First National franchise in San Francisco, have telegraphed to New York a strong denial of a report published last week in a vaudeville paper that they had sold any or all of their theatres to Marcus Loew.

Exhibitors Run "Overcoat Shows" as Coal Shortage Hits the Middle West

HUNDREDS of exhibitors throughout the Central West are darkening their moving picture theatres because of the acute coal shortage caused by the strike of the miners, and throughout the entire country moving picture men are co-operating in an effore to stave off a crisis that threatens to close many more houses.

Reports received from Minnesota, Wisconsin, North and South Dakota, Iowa, Nebraska, Indiana, Illinois and Missouri are far from optimistic in tone. The shortage of fuel is costing exhibitors hundreds of thousands of dollars, is depriving the public in many places of one of its best-loved amusements and is stopping the flow of countless dollars collected in taxes into the coffers of the United States treasury.

Exhibitors Prove Ingenuity.

Middle western exhibitors, realizing the necessity of maintaining the public morale, are advertising "overcoat performances" and are co-operating with the fuel administrators in every conceivable way. Scores of them are buying or renting farm tractors, gasoline engines and dynamos to furnish power for their projection machines in the event that the supply of electricity is curtailed.

Coal Supply Discontinued.

The supply of coal for moving picture theatres in Minnesota, North and South Dakota and Wisconsin has been stopped, and it is estimated by First National Exhibitors Circuit that one-quarter of all picture theatres in the Middle West may eventually be obliged to close for an indefinite period.

United States Fuel Administrator Garfield has urged all electric power companies that advertising signs and displays necessitating the use of coal should be curtailed and no coal should be distributed for such purposes.

N. A. M. P. I. Gets Busy.

Urged to activity by the reported determination of the fuel administration to order the wholesale closing of theatres, executives of the N. A. M. P. I. have secured a hearing before Director General Hines at Washington and have received his assurance that no action by the Federal government to close the theatres is contemplated at this time, and that he does not anticipate such orders unless the fuel shortage becomes more acute.

Promptly upon receipt of the report in New York on November 30, President William A. Brady designated the following committee to secure the utmost co-operation of all branches of the industry in meeting the crisis that threatens: Marcus Loew, B. S. Moss, Gabriel L. Hess, Walter Hayes, of Buffalo; Sydney S. Cohen, Oscar A. Price, Ralph Kohn and Frederick H. Elliott.

Offer Use of Screen.

The committee met December 1. Telegrams received from the Middle West showed that local conditions were very serious and that they might spread to other sections of the country. Felix Feist represented Mr. Hess, and a committee consisting of Mr. Price, Mr. Feist and Mr. Elliott left for Washington to confer with officials of the railroad administration. They offered these officials the use of the screen as an educational medium.

The committee is being held in readiness to attend any meetings upon telephone notice and take immediate action upon whatever questions of importance may arise during the period of the fuel shortage. The committee realizes the crisis may develop elsewhere in the country.

Secretary Elliott has filed with the railroad administration a copy of the program for the conservation of fuel by the industry which was approved by the government on September 27, 1918.

Stop Theatre Coal Supply in Four Middle West States

(By Telegraph to Moving Picture World.)

Minneapolis, Dec. 3.

COAL supply to motion picture houses in Minnesota, North and South Dakota and Wisconsin today was ordered discontinued by W. H. Groverman, fuel administration representative for the Northwest, to conserve fuel. The order followed instructions from T. W. Proctor, Chicago regional coal director for the Northwest, effective immediately. The order will affect 1,500 picture theatres.

The following industries get a normal supply of coal: army, navy, government buildings and offices, municipal plants, hospitals, newsprint makers and users, milk canning and bottling, dwellings and apartments. All others get only enough to protect against fire and freezing.

Minneapolis picture men estimate they have three weeks' supply of coal. Some consider using kerosene burners, others wood. They have petitioned Mr. Groverman for permission to use coke, large quantities of which are here.

It is estimated nearly $60,000 monthly tax would be lost to the government by the closing in this city. Ruben and Finkelstein alone pay $35,000 monthly tax.

Moving picture theatre men issued following statement today: "We are loyal and will gladly obey any order of the government. However, we feel motion picture houses, because of large amount of patriotic work done free, are almost public utilities and should be kept running to maintain public morale. We plan getting in touch with Mr. Groverman to see if some way can be found to keep going. Enough coal is at the head of the lakes at Duluth for all Northwest needs till March, by his own figures."

White Lights to Fade

Electric power companies have been notified by United States Fuel Administrator Garfield that advertising signs and displays necessitating the use of coal should be curtailed and no coal should be distributed for such purposes.

One-Quarter of All Houses in Central West May Close

THE following summary of conditions in different parts of the country is taken from information furnished Moving Picture World by First National Exhibitors Circuit:

Central western exhibitors are confronted with the menace of a coal shortage which, within a week, or less, will compel them to close theatres equivalent to 25 per cent of domestic territory for an indefinite period, unless government action results in an instant return to normal fuel production.

Approximately one-third of the smaller theatres in Iowa and Nebraska are closed now and it is feared that all theatres will be obliged to close.

Omaha theatres have been operating intermittently since November 26 without heat. A number of neighborhood houses and some big theatres have been closed.

Practically every city and town in Indiana is on short fuel rations and their theatres are cutting down on current by doing without exterior illumination. Exhibitors in Anderson, LaFayette, Terre Haute and other cities have purchased, borrowed or rented farm tractors, gasoline engines and dynamos with which to rig up temporary power plants. They plan "overcoat" performances.

Illinois Situation Serious.

Throughout Illinois the situation is rapidly assuming a serious tone. Small reserve supplies have been called on by the power companies. These are said to be sufficient to ward off a complete shut-down of theatres for another two, and possibly three, weeks.

Missouri exhibitors within thirty days will feel the pinch. With but a few exceptions all have a thirty days' supply of coal and coke. The question of greatest importance is of power from such generating companies as the Union Electric, which supplies all electricity in St. Louis. Retail stores, saloons, candy shops, etc., are ordered closed between the hours of 5 p. m. and 9 a. m., but no restrictions have as yet been put on theatres. Many exhibitors plan to construct systems for operating projecting machines in the event power is denied them.

The local fuel administrator has ordered Kansas City theatres closed as non-essential industries, classing them with poolrooms and dance halls, while retail merchants of all kinds, jobbers

and manufacturers are allowed to operate under very slight restrictions. This drastic action contradicts the early reports that the coal supply in this territory is ample for two months or more. The shortage in Kansas City has been aggravated by a strike of switchmen, causing difficulty in getting even the coal now in the railroad yards.

COAL SHORTAGE HITS TERRE HAUTE

Picture Theatres Closed When Traction Company Limited "Juice"—Many Emergency Experiments

MOTION picture theatres at Terre Haute, Ind., which were unable to furnish their own heat and their own electric current for lighting and operating purposes, were obliged to close their doors on Monday, November 24, because of measures suddenly drafted on the preceding Saturday pursuant to the conservation of coal.

Owing to the seriousness of the coal shortage, the management of the Terre Haute Traction Company, which furnishes the "juice" for the city, issued an order on Saturday announcing that beginning Sunday the company would limit its current only to essential uses. Theatres not being included in the essential list, the exhibitors were up against a tough proposition.

Used Automobile Motor.

However, they got together immediately and succeeded in getting the traction company to modify its ruling so that they would receive power for the Sunday performances. On Monday the company cut them off and the theater men had to get busy and arrange their own power plants.

At the American and Orpheum theatres "juice" was supplied by gasoline engines borrowed from a manufacturing concern. The heat was furnished the theatres by their own plants and the shows were run on almost the usual schedule. "The Dark Star" was the attraction at the American during the lightless period.

The Liberty Theatre was operated with the aid of a dynamo and a sixty-horse power motor taken from the automobile of A. F. Brentlinger, general manager. The equipment was arranged and tested by the theatre's electrician and worked to perfection.

None of the smaller theatres attempted to operate for the reason that none were able to secure the necessary electric power to do so. Several threats of damage suits against the traction company for breach of contract in failing to supply electric current sufficient for them to operate their theatres have been made by some of the smaller theatre managers.

Portland First Affected.

The order relative to the restriction of electric current was rescinded on Tuesday after the traction company had received enough coal to keep in operation for several days and the theatres were again opened on regular schedule.

Portland was the first town in Indiana where motion picture theatres were ordered closed because of the scarcity of fuel. All of the theatres there were ordered closed on Saturday, November 8, and were instructed to remain closed for an indefinite period.

Although certain measures have been adopted in Indianapolis to conserve coal, no effort has yet been made to close any of the theatres. All stores in the city are closing at 4 p. m. and manufacturing plants closed at that time on the first three days of the last week and shut down entirely the remainder of the week. If the coal situation does not clear up soon it is probable that more drastic action will be taken.

Many Theatres in Iowa and Omaha Closed as Result of Coal Strike

ALL theatres in Des Moines, Council Bluffs and many other cities in Iowa and in Omaha have been closed by order of the local fuel administrations as a result of the coal strike. No relief for business is seen, as it is expected to take some time after the strike is ended before a sufficient supply of fuel is assured to keep homes and essential businesses from suffering.

The order closing the theatres went into effect Monday. Schools, churches and some business places have been closed. The hours in office buildings have been shortened, stores open later and close earlier, and public utilities, including street car service, have been curtailed in a drastic effort to keep people from death and suffering.

The final week during November saw the coldest weather this section had recorded for that time of year, and the first of December came with bitter cold weather, the thermometer registering far below zero. In Omaha the big Rialto, Strand and Empress theatres had installed gas heaters and a kerosene burning plant, which was giving the best satisfaction.

More than a week ago the big department store which was furnishing these theatres with heat announced its service would have to be discontinued and the oil burners were adopted. These theatres were closed, however, the fuel administration saying it would be unjust to their coal-burning competitors to permit them to run, also saying that the oil may be needed soon in more essential uses.

The theatre men demanded a hearing before the fuel committee, but their pleas were without avail.

Sunday night, the last open night for the theatres, saw them crowded. The Rialto in Omaha had widely advertised Mary Pickford in "Heart of the Hills." The Sun theatre was celebrating its third anniversary, the Strand was showing "Male and Female" after a big advertising campaign. Huge crowds waited in the lobbies during each show and thousands were turned away.

Theatres in Columbus, Atkinson and O'Neill, Neb., were closed a week ago. Because of the fuel shortage in Iowa the shows had been closed in Minden and other small places. Today it is estimated that 50 per cent of the theatres throughout Iowa and Nebraska are closed because of the strike.

French Scientists Take 50,000 Exposures a Second

THE New York Herald of December 4 carried the following special cable despatch from Julian Harris, its Paris correspondent, describing a new invention in photography:

Fifty thousand exposures a second is the new record made in film photography by two French scientists, Abraham and Block. They used for this purpose electric sparks remitted by special apparatus and have been able to take the most accurate moving pictures showing the record of trajectory of a revolver bullet. The cone of gas leaving the revolver barrel before the bullet was clearly observable and the track of the bullet could be followed with minute accuracy.

Professor Malpusse, discussing the new invention, characterized it as of most importance, not only in applied science, but in the study of medicine.

"We will be able to take accurate photographs of every form of living movement in the human organization and it is possible that much that hitherto has been puzzling will be made clear," he said. "The whole framework of experimental dynamics may have to be revised in the light of this new invention."

"Lost Battalion" Plays to Capacity in Rochester

THE success of "The Lost Battalion," which played to capacity business at the Rialto Theatre in Rochester the week of November 16, led the management of that theatre to continue the picture for another week in order to give the hundreds of patrons who were unable to see it ample opportunity to witness it.

A feature in the special exploitation possibilities for this production is the fact that the "Lost Battalion," although made up principally of men from New York State, had enrolled in its number men from nearly every section of the country.

In connection with the Rialto Theatre showing, for instance, Private James F. Larney, a Rochester boy who was a member of the famous battalion, recognized many of his old associates and buddies in the films at the Rialto. He thereupon sent a letter of his appreciation of the artistic and truthful representation of this great event to a Rochester newspaper.

Mildred Harris Chaplin Film Is Well Advertised

MORE than 50,000 inches of publicity, aside from a great amount of paid advertising space, has been put over in the interest of Mildred Harris Chaplin's first picture under the Louis B. Mayer banner. This picture, "The Inferior Sex," is soon to be released as a "First National attraction."

The greater part of the editorial exploitation was through the medium of metropolitan dailies, including some of the largest papers in the country. Fan magazines and rotogravures in Sunday supplements came next.

Influential Financial Interests Identify Themselves With Goldwyn

Dupont Powder Company Officials and Bank Heads Among Capitalists Who Will Give Big Producer and Distributor Great Resources for Extension of Activities—Capital Stock Increase Announced

AN announcement of extreme significance to the motion picture industry was made December 2 to the effect that representatives of several of the largest industrial and financial interests in America have identified themselves with the Goldwyn Pictures Corporation. Negotiations just completed will, it is said, give Goldwyn perhaps the most extensive resources of any motion picture producing and distributing company in the world.

The new interests now associated with the Goldwyn organization are represented by H. F. du Pont, vice-president of the du Pont Powder Company; Eugene E. du Pont; W. W. Laird, of Laird & Company, of Wilmington; R. R. M. Carpenter, vice-president of the Dupont Powder Company; C. C. Kurtz, vice-president of the Wilmington Trust Company; E. V. R. Thayer, president of the Chase National Bank, of New York; Duncan A. Holmes, vice-president of the Chase Securities Corporation; William Topkis, George T. Bissel; G. W. Davison, vice-president of the Central Union Trust Company, of New York; Macmillan Hoopes, and Abbot M. Wittenberg, a member of H. Content & Company. These men will be actively identified with the business of the Goldwyn corporation and will act on the directorate in addition to the present board of directors.

Capitol Stock Increased.

This identification of large financial and industrial interests with a motion picture organization is a recognition of this important industry as a stable development of modern business life, and is looked on by observers as one of the most far-reaching industrial developments of recent years.

The new development in the Goldwyn company is marked by an increase of capital stock to an authorized amount of 1,000,000 shares, of which 450,000 will be outstanding. The stock has just appeared for sale in the New York curb market. This enlargement of resources is looked upon as a prelude to a period of expansion and development unprecedented in the history of the industry. Goldwyn will have virtually no limitations placed upon its plans for a more intensive development of the photoplay itself in its various elements and for a cultivation of a more extensive system of distribution.

During the summer, the Goldwyn company announced a reorganization which included among the directors Lee and J. J. Shubert and the Woods and the Selwyn theatrical interests, controlling more than half of the stage productions made in the United States. These interests are now reserving for Goldwyn pictures the production rights on all the plays which they have produced or intend to produce in the future.

With greatly multiplied facilities for production and distribution, the plans of the Goldwyn organization to place its product in every quarter of the globe assume wider scope. A national advertising campaign in newspapers, magazines and on billboards is now in full swing. It is distinguished from other campaigns by the fact that over 80 per cent. of the advertising is tied up with a definite exhibitor, according to a Goldwyn announcement.

Famous Stars and Eminent Authors.

When the Goldwyn company was formed in 1916 by Samuel Goldwyn, the corporation contracted for the exclusive service of several well-known stars. Among the authors who are now writing exclusively for Goldwyn are Booth Tarkington, who has created especially for Goldwyn screen productions a new boy character, Edgar, who will soon be seen in a series of twelve comedies; Octavus Roy Cohen, whose first two stories for Goldwyn are now ready for picturization; Rex Beach and the authors who have combined under the leadership of Mr. Beach to form Eminent Authors, Inc., an organization of famous American authors affiliated with Goldwyn.

The new eastern Goldwyn studio is expected to be ready in six months to take care of the large number of productions which are to be added. Since the purchase of the studios at Culver City, the property there has been enlarged and the equipment increased. Last week, additional ground was purchased so that the Goldwyn gates now enclose fifty acres of studio property.

Famous directors who are working with Goldwyn are Reginald Barker, Victor L. Schertzinger, Frank Lloyd, Harry Beaumont and Clarence G. Badger.

Samuel Goldwyn.
President of Goldwyn Pictures Corporation.

Strong Character Role for Steppling in Mayer Film

TWENTY-SIX years of stage and screen experience has made John Steppling one of the strongest dramatic and comedy character men in filmdom. In his role of George Mott-Smith in Mildred Harris Chaplin's newest picture, "The Inferior Sex," Steppling adds considerably to his reputation as a character man.

One of Steppling's first roles on the legitimate stage was that of Colonel Sapt, in "The Prisoner of Zenda." In this play Steppling supported E. H. Sothern in one of his most notable successes. After a season of Shakespeare, in which he assumed the roles of Marc Anthony, in "Julius Caesar" and the Ghost, in "Hamlet," Steppling appeared with Olga Nethersole in "Sappho," and with Henrietta Crossman in "Nell Gwynn." In "Secret Service" he supported William Gillette, and just before leaving the legitimate stage played a principal part in the New Theatre Stock Company's special production of "Beethoven."

"Like most legitimate actors of the time, I had an aversion to the silver sheet," says Steppling. "One day I was walking down Broadway when a friend asked me how I would like to appear in pictures. 'You go to h——,' I told him in an outburst of temper. The next day he enticed me to the studio to watch him work. When I left it was with a contract in my pocket. My first real work was with Essanay and I put in two solid years. Since that time I haven't been behind the footlights."

With Mildred Harris Chaplin in Louis B. Mayer's next big First National attraction, Steppling appears at his best.

Coates Engaged by Revier.

Harry Revier, who is producing "The Return of Tarzan" for Numa Pictures Corporation, has surrounded himself with first-hand, expert information regarding jungle stuff, in the engagement of Franklin B. Coates as a member of the company.

Mr. Coates, explorer and jungleman, is one of four men who traveled the Amazon from its source to its mouth by way of the Huaylor River, as a member of the Capt. Besley Expedition in 1914-15. These four men, out of the entire expedition, undertook the rescue of a party of Englishmen who had been lost in the jungle.

Theatrical Managers No Longer Believe Appearance on Screen Cheapens Value at Box Office

By KILBOURNE GORDON

THAT times change in the theatre just as surely and as completely as they do everywhere else is probably no more vividly illustrated than in the current rush of photoplay celebrities to profitable places behind the footlights of the so-called "legitimate" stage. Time was, and not so long ago, when the strictly motion picture folk were the object of sneers. It was contended that continued appearance on the screen meant death to popularity on the stage. Various Broadway managers, feeling that motion picture work would cheapen and ultimately destroy the box office value of their artists, frequently demanded a clause in employment contracts prohibiting their artists' participation in picture work.

But times have changed. The Broadway managers have seen a light and one that has opened their eyes exceeding wide. In consequence, there is to be observed this season a strange phenomena. Players whose popularity the country over has been secured solely or tremendously heightened through the medium of the screen, are in demand as never before. A. H. Woods, for example, takes Doris Kenyon from the pictures and places her prominently in "The Girl in the Lmiousine"; Morris Gest selects Dorothy Dalton for the leading role of Shrysis in "Aphrodite," just revealed at the Century, and in which Miss Dalton has scored an emphatic personal success, while Pauline Frederick and Elsie Ferguson are in daily and insistent demand for the Broadway stage.

Madge Kennedy Gets Offers.

Billie Burke is combining stage and screen work while playing in "Caesar's Wife," and Madge Kennedy has offers to go back to Forty-second street and appear in the flesh in farces like "Fair and Warmer." Ethel Barrymore, now at the height of her career in "Declasse," is shortly to start a picture. John Barrymore is now active in the studio, filming "Dr. Jekyll and Mr. Hyde," and his brother star of "The Jest," Lionel, will shortly be back in the studios to do "Blood and Sand."

Doris Keane recently arrived from London to act "Romance" for the pictures and play behind the footlights at the same time, and getting back to those whose fame rests solely upon their appearances before the camera, Francis Bushman and Beverly Bayne are even now appearing in the West in a spoken play.

Alice Brady Has Contributed.

Unquestionably responsible in no small degree for this condition is Alice Brady's unprecedented popularity in "Forever After." Returning to the stage early last season after three years devoted exclusively to motion pictures, Miss Brady played nearly four hundred performances on Broadway, and recently has been on tour in the large cities in the same play. In the six weeks she has been on the road in "Forever After" she has broken records for every performance, matinee and night, in every theatre she has played.

This triumphal tour has had results other than those outlined. Authors and managers wont to regard Miss Brady in the light of a success yet to he achieved have changed with the times, and her services for next season rae the subject of much speculation. While on tour Miss Brady continues her motion picture work. This season in "Forever After" she will play extended engagements in Boston, Philadelphia and Chicago, and that her regularly scheduled motion pictures released may not be affected thereby the Realart Company is sending with her to those cities a complete organization.

Double Trick Appeals to Actors.

Rumor has, it that Maxine Elliott William Faversham, Marguerite Clarke, Robert Warwick, June Elvidge, Willard Mack and many others contemplate a combination of the stage and screen in emulation of Alice Brady's successful example, and from which it is fair to assume that Miss Brady's success has started something.

There can be no question that Miss Brady owes much to her three years devoted solely to the studio. During her absence from the stage she worked and studied hard to perfect herself in her art, and the screen has helped considerably in making her the actress she is today. And there can, as well, be no question that no small part of the great popularity she is now enjoying is due to the wide following which is hers as a star of the screen. In direct ratio, too, is her appearance as a star of the stage increasing her following on the screen.

Mayer Announces First Showing.

Louis B. Mayer has announced that the first Mildred Harris Chaplin production, "The Inferior Sex," will be given its first showing in New York the middle of January. The supporting cast includes Milton Sills, Mary Alden, Bertram Grassby, John Steppling and James O. Barrows.

The picture was directed by Joseph Henabery, assisted by Millard Webb. The scenario was done by Waldemar Young from the play by Frank Stayton, in which Maxine Elliott scored a success.

Pathe Announces Release Date of "A. B. C. of Love"

FOLLOWING the success of "Twin Pawns," Mae Murray's last starring vehicle, Pathe announces December 14 as the releasing date of her next feature, "The A. B. C. of Love," written and produced by Leonce Perret. The French director will be remembered for his remarkable work in also directing and producing for Pathe "The Unknown Love," with Dolores Cassinelli and the picturization of the big stage success, "The Thirteenth Chair," with Creighton Hale and Yvonne Delva.

Reports from the Pathe offices are that "The A. B. C. of Love" is expected to be the greatest success Miss Murray has had to date. It is described as a dramatic romance and is said to give the star an unusual opportunity to display her comedy talents.

Miss Murray has been surrounded by a strong supporting cast. H. E. Herbert, a product from England, who has been leading man for such stage celebrities as Lena Ashwell, Mrs. Patrick Campbell, Billie Burke, Blanche Bates and Martha Hedman, plays opposite Miss Murray. Dorothy Green, the vampire of a great many productions, is seen as the stage siren, and Arthur Donaldson, who had the title role in the original "Prince of Pilsen" company, has an important part.

Herewith the Beauty of "The Blindness of Youth," Foundation Film Feature.
This production is a state-right offering, and, as the water above might indicate, is a fountain of plenty.

Selznick Wins Second Point in Suit Involving "Eyes of Youth"

IN a decision rendered on November 28 Judge Learned Hand, in the United States District Court, New York City, granted an injunction restraining the Equity Pictures Corporation from distributing "The Eyes of Youth" unless the company files a bond of $25,000 to indemnify the C. K. Y Film Corporation, the Select Pictures Corporation and Lewis J. Selznick against loss in the event that the suit instituted by the Equity Pictures Corporation against the above-named defendants is ultimately decided in their favor.

The defendants made a counter-claim asserting sole rights to the distribution of the Clara Kimball Young pictures and the Equity Pictures Corporation made a motion for the dismissal of this claim, but Judge Hand denied the motion and granted the application for an injunction subject to the condition stated.

With respect to the future releases of the film star Judge Hand ruled that the Equity Pictures Corporation must furnish a bond of $25,000 to indemnify the defendants when each of these pictures are released, as in the case of the current release of "The Eyes of Youth."

A Preliminary Injunction.

The injunction is merely a preliminary one and continues in force only until the case is finally decided upon a trial of the issues involved, when the injunction will either be made permanent or discontinued dependent upon the final outcome of the case. In view of the importance of the case to the litigants it is expected an early trial of the case will be arranged.

Judge Hand signed an order on December 1 in accordance with the provisions of the decision requiring the Equity Pictures Corporation to file a bond for $25,000 within two days after service of the order, otherwise the injunction will become in force against the company's distribution of "The Eyes of Youth."

Orders Additional Bond.

The order also requires the defendants to file a bond in the sum of $1,000 to indemnify the plaintiff company against loss in the event that the case is ultimately decided in favor of the Equity Pictures Corporation.

The conditions of the order requiring both litigants to file bonds is provided to protect the interests of each side and insure the successful litigant against loss which may be incurred as the result of the legal controversy.

It is understood that the Clara Kimball Young pictures will be released as heretofore by the Equity Pictures Corporation pending the final outcome of the litigation which is expected to be tried at the January term of the court.

Selznick's Statements.

A statement from the offices of Lewis J. Selznick alleges that when Clara Kimball Young made her contract of settlement with Selznick and C. K. Y. Film Corporation in June of this year, she agreed as a term of that contract and a condition of her release from her previous contract of employment with C. K. Y. Film Corporation, that she would pay C. K. Y. Film Corporation $25,000 upon the completion and before delivery and release of each of the next ten motion pictures in which she should appear.

Miss Young further agreed, the statement goes on, in order to secure the payment of these sums to C. K. Y. Film Corporation that no such picture would be released or exhibited until the money due thereon had been paid and that C. K. Y. Film Corporation should have a lien on each picture made by her on her own account for the sum of $25,000 with the right upon default to sell the same at public sale.

Fine Arts Sells to Equity.

"Ten days later," continues the statement from the Selznick offices, "Clara Kimball Young made a contract with Fine Arts Film Corporation which had just been incorporated with a capitalization of $1,000 by a former associate of her attorney under which she agreed to make ten pictures for that corporation at a compensation to equal two-thirds of the net profits of the corporation, such compensation to be payable after the completion of the third, sixth and tenth pictures; the corporation meanwhile in its discretion to loan to her moneys for her living expenses, which it could deduct from her compensation.

"Fine Arts Film Corporation then made a contract with Equity Pictures Corporation, whereby it agreed to sell to the latter ten Clara Kimball Young pictures at $150,000 a picture. One-half of the stock of the Equity company was issued in the name of Harry Garson, who was Miss Young's personal representative."

Equity's Motion Denied.

About a month ago Equity started suit against Mr. Selznick, C. K. Y. Film Corporation and Select Pictures Corporation, seeking to restrain them from issuing advertisements and announcements of their alleged rights under the contract of settlement they say Miss Young made with them. The Equity's motion for a preliminary injunction was denied by Judge Knox. The C. K. Y. corporation, Select and Mr. Selznick had meanwhile filed a counter suit, alleging a conspiracy between Miss Young, the Fine Arts and Equity to deprive Mr. Selznick and the C. K. Y. corporation of the fruits of their alleged settlement contract, among other things setting forth the allegations made in this statement by them.

Upon these allegations Mr. Selznick and the associated companies made a motion for an injunction to restrain Equity from releasing, distributing, delivering or exploiting Miss Young's pictures until the sum of $25,000 claimed on each of such pictures had been paid.

Some of the Folks Who Figure in Vitagraph's Big Productions of Coming Release.

Ethel Fleming, leading woman for an O. Henry series; Antonio Moreno, serial star in "The Invisible Hand"; Larry Semon, just after signing the $3,000,000 contract for Semon comedies; Jean Paige, who supports Earle Williams in "The Fortune Hunter."

Report Ruben and Finkelstein Buy Lease of Two Minneapolis Picture Theatres—Building Another

ADDITION of another St. Paul motion picture house to their twin city holdings and purchase of the lease of two Minneapolis theatres now under construction by the Ruben and Finkelstein interests, were reported in Minneapolis film circles this week.

The R. & F. management, according to well authenticated reports, has purchased the Blue Mouse Theatre, 20 East Seventh street, St. Paul, from William Sobelman, W. A. Mustard and Oliver Rowe. The Blue Mouse Theatre, with a seating capacity of 600, is one of the most popular theatres in St. Paul. It has been running some of the biggest first-run releases in the twin cities, and this policy, it is said, will be continued by the purchasers.

According to the same report, the Ruben and Finkelstein interests have purchased the lease of the Blue Mouse company on 50 feet of ground at Hennepin avenue and Seventh street, Minneapolis, and will continue construction of a $250,000 motion picture house on the site. It is also rumored that they have purchased the lease of Ascher Brothers on the Walker-Pence Building, Hennepin avenue and Eighth street, Minneapolis, which is being built to accommodate one of the largest picture theatres in the Northwest.

Work on Colonial Progressing.

Work on the Colonial Theatre, St. Paul, is progressing rapidly. Already the first three stories have been completed. The building, which will be eight stories high, is planned for a combined picture house and office building and will cost approximately $1,500,000. No expense will be spared, according to officials of the Ruben and Finkelstein management, to make it one of the most commodious theatres in the country.

They expect, also, to complete soon their St. Paul New Astor Theatre. It is expected to be ready for occupancy by March 1. Only first-run pictures will be shown in it.

With their new purchases and the completion of their building projects, the company will have thirty-three twin city theatres under their control. In the absence from the city, the firm members could not be reached for verification of the reports of their new purchases, but they are made on high authority.

Associated Exhibitors Meeting All Expectations

THE formation of the Associated Exhibitors, Inc., the organization backed financially by the millions of Pathe, is moving along smoothly and meeting every expectation, said Paul Brunet, vice-president and general manager of Pathe, in a statement just issued. This is significant in the light of the return to New York of Elmer R. Pearson, who has spent five weeks on the road in the interests of the Associated Exhibitors.

"Mr. Pearson's report has been highly gratifying," said Mr. Brunet. "He accomplished everything he set out to do. Prominent exhibitors in the South and Southwest were most enthusiastic over the proposition; they readily realized its possibilities and were signed to the Associated Exhibitors contracts quickly.

"I have also received most satisfying reports from Fred C. Quimby, our director of exchanges, who is touring the central and western States in the interests of the Associated Exhibitors.

"When we are prepared to make a comprehensive announcement of the status of the Associated Exhibitors I am sure it will have an impressive effect upon the entire industry. The foremost exhibitors in the country have lined up enthusiastically behind the organization."

Jossey Closes Many Sales for Arrow.

J. S. Jossey, of the Arrow Film Corporation, who is now on his way to the Pacific Coast, has reported a number of sales, among them being several features to the Exhibitors' Film Exchange and the First National Film Company, Kansas City, feature and a serial to T. E. Larson in Tulsa, Okla., features and short reel subjects to Doll-Van Film Exchange of Chicago and Indianapolis, and "Lightning Bryce" to R. L. Hatfield for Minnesota.

Mr. Jossey will be in the Northwest next week and expects to arrive in Los Angeles about December 20. While in California he expects to close several deals covering that territory.

Captain Bland, Famous Portrayer of Saviour, Awaits Demobilization from Army of England

NEWS has reached New York that Captain R. Henderson Bland, who portrayed the Saviour in Kalem's "From the Manger to the Cross," is back in England safe and sound after four years in the army. Captain Bland has many friends in the United States who had begun to fear, in view of the absence of news from him, that he had met death. He was wounded when the Germans took Mount Kimmel, April 25, 1918. He was a member of the famous Gloucester Regiment, and with it spent three months on the Somme, finishing with the battle of the Aisne. He was a year in the Ypres salient and served through the Passchendaele offensive as well as the retirement of the Fifth Army.

Captain Bland is more than an actor and a soldier. He is a poet and a man of broad literary attainments. In a letter written at his home, 219A Maida Vale, London W., and addressed to the editor of the Moving Picture World, the captain evinces keen interest in the project under way on the Pacific Coast to film the Bible. Plainly he still is under the spell of his experiences with the Kalem company in the Holy Land.

One of the English motion picture publications announces the captain is soon to be demobilized and expresses the hope he will return to filmland. That sentiment will be echoed on this side of the water, where there are so many friends and admirers of this man who typifies the best in English life.

Henderson Bland

Anita Stewart Prefers California for Film Work

ANITA STEWART has arrived in Los Angeles from New York, laden with a complete collection of Fifth avenue's latest hat and gown creations and all aglow in the thought of starting production on her new Louis B. Mayer picture, "The Fighting Shepherdess," a First National release.

Originally Anita Stewart intended making this photoplay of Carolyn Lockhart's novel in New York, but she changed her plans in favor of California as the locale, avowing that in the future she will work only out there.

Edward Jose, noted director with "Mothers of Men," "The Isle of Conquest" and other successes to his credit, has been secured to film "The Fighting Shepherdess." He arrived in Los Angeles simultaneously with Rudolph Cameron, Anita Stewart's husband and manager, who has been busily engaged at the Mayer studios in the preliminary arrangements for the production of the new picture.

William Carleton Playing Lead.

William P. Carleton, leading man under contract with the Famous Players-Lasky Corporation, has been selected to play the leading role opposite Irene Castle in "Miss Antique," which is being filmed at the Fort Lee studio of this company from the two-part novelette by Nalbro Bartley.

Stahl Leaves for Coast.

John M. Stahl, who has been engaged by Louis B. Mayer as director for Anita Stewart, has left for the coast to begin work on the Stewart production following "The Fighting Shepherdess."

It is not definitely decided just what vehicle will be chosen for Miss Stewart, but it will be either "The Yellow Typhoon," Harold MacGrath's novel or "We're All Human."

Christie Uses Novelty in Subtitles.

In a new Christie Comedy release, "'Twas Midnight," which features Dorothy DeVore and Earl Rodney, a novelty in subtitles is introduced in the form of cartoon characters.

Governors, Mayors, State Attorneys and Other Prominent Men Indorse Universal's Good Cheer Campaign

BY THE first of next year it is estimated millions of persons will have heard and read of the "Universal Holiday Season" and will know that Universal has backed one of the greatest national uplift ideas conceived by a commercial organization. The "Universal Holiday Season" extends from November 15 to the first of next year. During that time Universal is exploiting its productions in connection with the idea of good cheer, happiness and a universal holiday season to all.

The statement that governors, mayors, presidents of Chambers of Commerce, advertising clubs, state attorneys and newspaper editors have praised and agreed to give their support to this idea can be verified, states Universal.

With the idea of promoting happiness and good cheer at the time when the entire country's mental attitude is slightly below par, the Universal publicity and advertising department cooperated on a nation-wide campaign to attempt to raise the nation's morale, through the use of posters, ads, etc., as well as to get the name of the Universal company before the country. The results of this effort one month after the campaign was started was that twelve mayors of cities and towns, the governor of North Carolina, and other public officials, sent in their written indorsement of the movement.

Public Officials Indorse Plan.

A glance over the following list of sponsors will give some idea of how widespread this campaign is and how well it has been indorsed. Following are the sponsors to the "Universal Holiday Season" one month after its inception, and a part of their written opinions of the plan.

From T. W. Bickett, governor of North Carolina: "Permit me to say that if you put these over you will richly deserve the thanks of all good men. I am with you heart and soul in this matter."

From George L. Baker, mayor of Portland, Ore.: "The idea of launching a propaganda of brotherhood and holiday cheer at this time reaches beyond the scope of a mere publicity stunt. It makes it possible to apply the machinery of a trained national organization, which has hitherto been devoted to commercial publicity, to the greater task of forwarding a nation-wide propaganda of construction and optimism. I am sure the universal holiday season will be a great success in Portland through your co-operation with the Greater Portland Association, and trust that the success in every other city may be equally great."

H. B. Van Duzer, president Portland Chamber of Commerce, wired: "Congratulations. Offer co-operation with business men Portland to help create truly holiday spirit among people. Believe every citizen and member of Chamber of Commerce, Portland, appreciates spirit of plan."

Atlanta's Mayor Approves.

The mayor of Atlanta, Ga., James L. Key, wrote the following: "I heartily approve of the idea suggested—wish you God's speed in your efforts in behalf of a Universal holiday season."

The mayor of Charlotte, N. C., F. R. McNinch, said in part: "Such a campaign should have the support of all who are interested in hastening the restoration of normal conditions." In speaking of the radical issue with which Charlotte was recently concerned. McClay Hoyne, state's attorney for Cooke county, Illinois, wrote, "In my opinion your plan is an excellent one."

May Solve Unrest Problem.

M. N. Dana, president of the Portland Ad Club, wired the following: "Universal holiday idea a real inspiration—may prove the big solution of disquietude—will prove greater thought than you anticipated."

From Rufus C. Holman, chairman Oregon-Washington Interstate Bridge Commission: "Fine stuff Universal holiday season just the idea world needs today. Universal to be congratulated on sponsoring it in Portland and elsewhere."

W. B. Mills, mayor of McCook, Neb., was so pleased with the idea he wired: "I am so willing to co-operate with you in this activity that I have written the inclosed proclamation to be published in the McCook papers tomorrow. I have followed quite closely the wording of your letter because I thought the sentiment was beautifully expressed. If I can be of any further service let me know."

"Assure you of the hearty co-operation and support of the American Legion of this state," wired Morton David, secretary of the American Legion of the state of Colorado.

K. of C. Praises Scheme.

The Sons of Colorado, through their secretary, wired their approval and assured their co-operation. John Lee Stack, leader of the Colorado Democratic party and deputy grand knight of the Knights of Columbus, wired to the effect that "the Knights of Columbus are in hearty sympathy with such a work and will get behind you in such ways as are consistent."

Besides all of these testimonials Universal offers proof for the foregoing statements through the letters of commendation from H. F. Childress, mayor of Erlanger, Ohio; J. C. Little, mayor of Loveland, Ohio; Kenyon Riddle, of Xenia, Ohio; O. R. Bright, mayor of Flemingsburg, Ky.; J. H. Williams, mayor of Middleport, Ohio; and Thomas M. Russell, mayor of Maysville, Ky. The fact that the mayors of these smaller towns approved of the idea simply proves the thoroughness with which the campaign is being carried on in all parts of the country. Universal's publicity representatives are devoting the majority of their time to this campaign.

In Portland the Chamber of Commerce and the Ad Club have started the campaign under the title "Universal Holiday Season" and the Greater Portland Association is co-operating with them. Mayor Baker, of Portland, is chairman of the committee. Posters covering the entire city read "Universal Film Company co-operating with the Greater Portland Association—Make it a Universal Holiday." Practically everyone of the large department and specialty shops in the city have agreed to carry the wording "Universal Holiday" in their newspaper advertising.

Bridal Cutlery.
Hardware troubles in Alice Joyce's Vitagraph, "The Vengeance of Durand."

Women to Pass on Picture Shows.

A board of review of twenty-five prominent women is to be appointed by Mayor Sawtelle, of Leominster, Mass., to sit in judgment of motion pictures presented in that city. Just how the scheme will work out is causing much comment. If the proprietors of the picture theatres are to be allowed to present their side of the case it would cause a delay and hardship to the picture houses.

Holds Trade View of Roland Serial.

Pathe Exchange, Inc., announces a special trade showing at Wurlitzer Hall, 113 West Fortieth street, at two o'clock Wednesday afternoon, December 10. The subjects shown will be the first three episodes of the new Ruth Roland serial, "The Adventures of Ruth," and the fourth of the two-reel $100,000 comedies starring Harold Lloyd.

Foreign Sales Reported on "Sky Eye."

Mr. David J. Mountan, of Bill (Big Bill) Steiner's office, announces the following foreign deals on "Sky Eye": United Kingdom, to Moss' Empires; South America, West Indies, Mexico, Central America and Panama, to L. H. Allen; India, Burma and Ceylon, China, Japan and Strait Settlements, to the International Variety and Theatrical Agency, Ltd.; Australasia, to the Australasian Films, Ltd.

It is expected that deals now pending will close the entire foreign rights on this production at an early date.

Big Circuits Book Janis Picture.

Elsie Janis' first Selznick picture, "A Regular Girl," which is now creating a sensation at the Broadway Theatre, has been booked solid over the Keith and Proctor circuit to follow its run at the Broadway.

Right Here You See the Fire, Hate, and Love That Mix in Grossman's Serial, "One Million Dollars Reward."
Lillian Walker, star of the production, is seen here in typical shots from the first episode.

Southwestern Exhibitors' Pockets Bulging With Coin of the Realm

WITH the pockets of every farmer, merchant and tradesman in the South and Southwest literally bulging with money, and every bank almost begging its patrons to borrow from them, these sections of the country have gone "amusement mad."

This is the report brought back by Elmer R. Pearson, feature sales manager of Pathe Exchange, Inc., who has just returned from a four-weeks' trip which brought him to Washington, Pittsburgh, Cincinnati, Indianapolis, St. Louis, Kansas City, Little Rock, Oklahoma City, Dallas, New Orleans and Atlanta.

Not in his many years of experience in several motion picture organizations has Mr. Pearson found conditions so generally roseate for exhibitors. The same story is to be told of virtually every city visited by him. Particularly in the South and Southwest are exhibitors enjoying an unprecedented era of prosperity.

Henley's Picture Liked.

Mr. Pearson returned with optimistic reports regarding the situation so far as Pathe is concerned. The rapidity of the growth of the Pathe feature department has been noted wherever Mr. Pearson visited and he was highly complimented by prominent exhibitors on the type of the product being issued by Pathe.

"The Gay Old Dog," Hobart Henley's picture, he asserted, is being acclaimed one of the most satisfying productions of the year.

"Probably the strangest thing I noticed on my trip," said Mr. Pearson, "was the eagerness which the people of the Southwest express for any motion picture that has a western flavor. They like anything that has a gun or gunplay in it. 'Fighting Cressy,' which Jesse D. Hampton has made with Blanche Sweet as the star, because of the Bret Harte western atmosphere is already booking tremendously throughout this territory and yet it will not be released for a month. 'The Moonshine Trail' is another picture that is having a happy career. Almost any play that savors of the West and is well produced can find a ready market in the Southwest.

Low Admissions Charged.

"Exhibitors in Oklahoma and other southwestern states are not keeping up with the times so far as raising the admissions to their theatres. Though their patrons are all very well-to-do, most exhibitors in the section continue to charge only 10 and 15 cents admission. In several rare instances I found showmen who had the temerity to ask 20 cents.

"The box office receipts of the leading theatres in the towns I visited are amazing. I visited one manager in the Central West who declared that any week in which less than $10,000 passed through his box office was a decidedly poor week. Some weeks his business touched the $15,000 mark.

"The Harold Lloyd comedies are going over with a wallop. Nearly every one of the most prominent exhibitors I met on the road were firm in their opinion that the new series of $100,000 two-reel comedies were in a class by themselves. The reports I received from New York regarding the success of 'Bumping into Broadway' are no more favorable than those I gained from personal contact with the exhibitor."

Exhibitors Pick Their Own "Featured" Players

IN MANY of the Goldwyn Pictures this season, notably in the Rex Beach productions and those for Eminent Authors, the story is the star. And yet the quality of acting is so high that many exhibitors have featured the players. In Philadelphia, recently, Cullen Landis was featured in "The Girl From Outside." At the same time Clara Horton was featured when the film was shown in Nashville. All over the country both Clara Horton and Cullen Landis have been given prominence in this latest Rex Beach picture.

This is a new angle in the exploitation of photoplays which shows how discriminating the public and exhibitor are becoming. Rex Beach and the Goldwyn Eminent Authors are not writing for stars. They choose the best actors they can get. All the players have excellent acting opportunities and one or two inevitably rise to the occasion.

Naomi Childers has distinguished acting parts in several forthcoming productions. She is a heroine in Basil King's production, "The Street Called Straight," and gives one of the finest performances of her screen career. Cullen Landis is the hero in Rex Beach's "Going Some." In the next Goldwyn-Beach release, "The Silver Horde," both Betty Blythe and Myrtle Stedman will please. In Gertrude Atherton's picture, "The Tower of Ivory," the public will be much impressed by the work of Barbara Castleton.

Another Falls Into Line.

Another New England church has gone into the motion picture business. This time it's the St. Lawrence Congregational Church of Portland, Me., one of the leading Congregational churches in that city. The east end of the city, where the church is located, is without a moving picture house and the church has determined to provide entertainment for the neighborhood. A modern equipment has been installed, consisting of a fireproof booth and a big machine. Shows are to be given twice a week. On the first bill there was a comedy in five reels and three other feature pictures.

Title of Next C. Talmadge Changed.

The title of "At the Barn," Constance Talmadge's third First National picture, from the London comedy of the same name by Anthony Wharton, has been definitely changed to "Two Weeks." "Two Weeks" will be released on January 5. It is directed by Sidney A. Franklin. Miss Talmadge is surrounded by a cast including Conway Tearle, Reginald Mason, George Fawcett and Templer Saxe.

Pollard Comedy Has Defiant Title.

"Looking for Trouble" is the defiant title of the Rolin Comedy featuring the pint-sized comedian, "Snub" Pollard, which will be released by Pathe on December 14. Pollard is supported by Eddie Boland, the "slicker"; Mildred Davis, as his sweetheart, and "Sunshine Sammy," the diminutive colored actor.

At Last the Day of the Director Has Arrived, Says Marshall Neilan

THE day of the director, according to Marshall Neilan, who recently formed his own independent producing organization, has arrived. Time was when the director was receiving less credit and monetary returns for his work than the leading man who appeared opposite the star. It was for this reason that Mr. Neilan, years ago, deserted the ranks of the directors and returned to acting before the camera, biding his time until the director's opportunities began to become evident.

"When the work of the director began to be recognized," said Mr. Neilan, "various players entered this branch of the business. Today the director is in a position to demand proper recognition. His name has become a big factor in the sale of his goods, which is entirely as it should be. In many cases the limitations which have been placed upon his work in the past are eradicated.

Masterpieces Not "Ground Out."

"True, there are still many instances where the director is handicapped with ancient stipulations, but producers are rapidly beginning to realize that if a man is competent and is placed in charge of certain work, he must be allowed to obtain results without outside instructions and interference. If he is not competent, he should not be intrusted with this important work.

"The really big successes in motion pictures are not those that have been ground out like clockwork, but those that have been produced with ample time, concentration and facilities. The foremost film triumphs have been carefully written, rehearsed, studied and cut. Sometimes they have been rewritten, restaged and recut a half dozen times. There was, however, no set time-limit, no arbitrary date on which to start a new picture, no question when an extra cost was necessary to obtain an enhanced result.

Yardstick Now Obsolete.

"Some of our biggest hits have been practically remade before they were released. Expenses were incurred that would have never been approved by the average studio manager, who would have insisted that the film was 'good enough.'

"Even our largest producing organizations have come to realize the fact that the work of a director cannot be measured by a yardstick. In most of the big studios today the director is allowed a latitude that a year ago would have been laughed at as ridiculous. And yet, in a year from now, the limitations of today will be considered in the same light.

"What if a production does take three or four weeks longer than expected? What if a few thousand dollars above the original amount are expended? The returns on a real success are so much greater than those on the ordinary film that the difference is picayune. Who is to be the best judge of these things? Is it the studio manager whose chief worry is to deliver the negative on time to his superior or the man who lives with his production from start to finish, whose only idea is to make the picture a perfect photoplay, whose reputation in the past establishes him as a person who can make successful productions?

Ideals Versus Release Dates.

"The greatest film success of today was made by a producer who forgot everything else but his ideals in making a big photoplay. If he never made another film, this one would be a success. He had the story, the cast and the facilities. He forgot about release dates; there was no such thing. He went off by himself and made the film as he thought it should be made. When it was finished, long after the date it was expected, his distributors were thrilled, amazed. And there is the answer to the really big success of the screen.

"Let us have more producing companies with less work to do, if necessary, but let each producer realize that the really big moneymaker cannot be ground out and that he individually must work in accordance with the new order of things. There perhaps always will be a certain type of producer who must 'grind them out' for the 'masses.' But those truly high-class producing organizations who advertise 'triumphs of the cinema' must get away from the cut-and-dried producing rules.

Credit Where Credit Is Due.

"I feel that the day of the director is at hand. If his employer insists on taking credit for his work and proclaims to the waiting world that pictures are created under his supervision when he had nothing to do with their production, it is up to the director to stand his ground.

"Even this abuse cannot keep the director down. True, he must take full responsibility for a production because the public has become educated to the fact that he is the man who really is at the helm. If the picture is good, he should insist upon receiving the credit; if it is bad, he must take the blame. Conditions, however, are getting bettter for the director every day. The time is not far distant when he will benefit in accordance with his importance."

Levy on Living Cost Body.

Col. Fred Levy, president of the First National Exhibitors' Exchange of Kentucky and Tennessee, has been appointed chairman of the Kentucky Commission on the Cost of Living by Governor Black. The Commission was created by Governor Black to make a study of the conditions that are of such keen importance to every citizen. Col. Levy succeeds former Mayor Head, of Louisville, who found he could not give proper attention to his duties. Col. Levy has served as colonel on the staffs of three governors of Kentucky.

Vignola Arrives in New York.

Robert Vignola, who is under contract with the International Film Company, has arrived in New York from the West Coast and is expected to start work soon on a cosmopolitan feature. It is probable that Mr. Vignola will direct Marion Davies at some time during his International connection.

They Took the "For Rent" Sign from Exile When Charlotte Walker Started on "Eve in Exile."
Said "Exile" picture being a forthcoming release under the American banner.

Fred C. Quimby Reports Healthy Trade Conditions in the Northwest

FRED C. QUIMBY, director of exchanges, has reached the Pacific Northwest in his tour of the country in the interests of Pathe. In a wire received by Paul Brunet, vice president and general manager, Mr. Quimby waxed enthusiastic over the motion picture situation.

During his stay in Chicago and Minneapolis, Mr. Quimby met practically every prominent exhibitor in that territory and learned of the cordial feeling entertained by them for the new type of feature productions Pathe is now releasing.

Such pictures, says he, as "The Thirteenth Chair," "The World Aflame," "The Gay Old Dog," "Oh Boy," "The Virtuous Model," "The Moonshine Trail," "Twin Pawns" and "A Woman of Pleasure" are meeting with the warm approval of exhibitors, and possesses a box office merit that counts substantially in the general business of film showmanship.

To Meet Jim Clemmer.

In Seattle, Mr. Quimby is to meet Jim Clemmer, who has been having marked success with Pathe features and serials. The Clemmer Theatre in Seattle recently played "Oh Boy," Albert Capellani's feature, and after the week's run, Mr. Clemmer commented upon it as follows: "'Oh Boy' went over big and far exceeded average weekly gross business."

Commenting upon the reception tendered by the new Harold Lloyd $100,000 comedies, Mr. Quimby wired Mr. Brunet as follows: "Lloyds going great everywhere. In Chicago, we have booked every important house. Bigger prices and longer runs for new Lloyds are being accorded the two reel comedies."

Mr. Quimby will be on the road for another three weeks. This trip, the second he has made to the Pacific coast within the last six months, has been productive of every result he had hoped to attain. Not only has he succeeded in spurring the exchange men to larger and wider effort, but he has engendered a more cordial relation between Pathe and the leading exhibitors of the territory he has visited.

To Make Early Announcement.

Upon his return he undoubtedly will have several important announcements to make, regarding conditions in the field, upon which he is obtaining the fullest information from first hand contact with the leading lights of the exhibition field.

Mr. Quimby's visit is being made particularly noteworthy by the fact that every Pathe exchange in the country is now celebrating "Quimby Tribute Month," named in honor of the second anniversary of the director of exchanges. Thirty-two branch managers are competing for a series of prizes, which are the most lavish ever offered by Pathe.

Hugh Ford Begins Work on "Lady Rose's Daughter"

HUGH FORD will commence work immediately on "Lady Rose's Daughter" at the Yonkers studio of the Famous Players-Lasky Corporation. This is one of the most popular and best known works of Mrs. Humphrey Ward, the purchase of which for motion picture production was recently announced.

Elsie Ferguson will play three parts, the grandmother, the mother and the daughter, Julie le Breton. David Powell will play the part of Captain Warkworth and H. E. Herbert, that of Jacob Delafield. Ida Waterman has the part of Lady Henry Delafield.

"Lady Rose's Daughter" first appeared as a serial in Harper's Magazine. Later it was published in book form and then dramatized by George Fleming. It appeared in dramatic form first in London and later, under the management of Charles Frohman, it was produced at the Empire Theatre, New York. The adaptation for the motion picture version was made by Burns Mantle of the New York Evening Mail.

The scenes are laid in England and Spain, principally the former country, and the play is one of manners and society.

Hugh Ford planned his exterior settings at Lakewood, N. J., and the art and technical department is constructing interior sets at the Yonkers studio of such magnificence as to be in accord with the elaborate exteriors.

"Shoot If You Must This Old Gray Head, But Spare This $50,000 Tapestry.
Says William Faversham to his director, George D. Baker, at the Metro studios for "The Man Who Lost Himself." The tapestry was loaned Mr. Faversham from the Duke of Hamilton's collection.

Fox Lists First Buck Jones Production for December

WITH nine releases from Fox for the month of December much interest attaches to the last feature to reach the exhibitor during this period. This production is the first vehicle of the new star, Buck Jones.

"The Square Shooter" is the name of Buck's first picture under the Fox banner. Charles Swickard is the director. Another notable fact about the Fox releases for December is that only three of these are feature pictures, and each of the three is a western drama with a male star. None of the female stars of the Fox galaxy is represented in the December releases.

According to the schedule the productions listed are as follows:

"The Feud," a story of the early West, with Tom Mix as the star, is followed by a Sunshine Comedy, "Back to Nature, Girls." Next comes one of the Bud Fisher animated cartoons, "Iceland." The second Mutt & Jeff of the month is titled "Cutting Out His Nonsense." Edward J. Le Saint directed "The Feud."

William Russell will be seen in an adaptation of Paul Dickey's story, "The Lincoln Highwayman." Following this comes "The Roaming Bathtub," a Sunshine Comedy, and the third Mutt and Jeff cartoon, an uproarious concoction called "For Bitter or for Verse."

The last of the Mutt & Jeff cartoons scheduled for December is a rural melodrama, "He Ain't Done Right By Our Nell," something unique in the field of fun.

Pictures of the Moon in Big "U" Screen Magazine

THE first moving pictures ever made of the moon, are one of the interesting features of Universal's New Screen Magazine No. 44. The pictures were made with the Hooker telescope, the most powerful instrument of its kind in the world, which was recently completed at the Mount Wilson Observatory of the Carnegie Institution at Washington. The mirror of this telescope is 100 inches in diameter, and required five years to complete. It brings the moon in closer range than ever seen before by the human eye.

Hal Hodes, editor of the New Screen Magazine, who is always on the lookout for novel and interesting subjects for the magazine, is making a trip across the continent, and will be away from New York until the middle of January. He will stop at various cities at which Universal operates exchanges, calling on exchange managers and exhibitors.

Canadian Government to Abolish Exhibitor Reel Tax Next March

TAXATION, censorship and other questions came up for discussion at an important conference at the office of Sir Henry Drayton, Federal Minister of Finance at Ottawa, Ontario, between representatives of the Canadian moving picture business and of the government on Friday, November 21, as the result of which the Canadian Parliament will abolish the reel tax which is now being paid by all exhibitors alike throughout Canada, it is promised. This important step will be taken next March, it is assured.

Practically all exhibitors of the Dominion were represented at the conference. It was pointed out that the tax of 15 cents a reel a day had become a distinct burden on many of the exhibitors. It was shown that this reel tax was often amounting to more than the theatre rental paid by the proprietors, and because of it some exhibitors were operating only one and two days a week.

Accuse Big Interests.

Sir Henry Drayton, the cabinet minister, declared that a large deputation had asked for this reel tax and the deputation had claimed to represent the exhibitors. It was asserted by officials of the exhibitor associations that the deputation had represented large company interests, having both exchanges and theatres, who desired the tax so that the small exhibitor would be shouldering a burden.

It was pointed out by Thomas Scott, secretary of the Motion Picture Exhibitors Protective Association of Ontario, that the big interests had even gone so far as to send a bill to the Ontario association for $250 as its share of the cost of securing the reel tax legislation, while the Montreal exhibitors had received a similar bill. The Ontario association had refused to pay the bill because it had always opposed a reel tax.

Censorship Raised Rentals.

The conference touched upon the subject of Dominion censorship in place of the present arrangement of censorship for the provinces. The minister of finance showed that the control of censorship is outside of the jurisdiction of the Canadian government, but he urged that some plan should be adopted whereby the acceptance of a picture by one province would mean its approval in all others. He was surprised to learn that approximately three out of every ten pictures are condemned by the Quebec Board of Censors.

The wholesale condemnation of pictures, he was told, had made it impossible for a number of exchanges to continue in business and several of the large American producing companies had opened direct offices in Canada. These American concerns had raised film rentals to cover the losses through rejections by censors. Thanks mainly to the censors, film rentals had jumped from 100 per cent. to 200 per cent. during the past few months.

Startling Charges Made.

Startling charges were made against the Quebec Board of Moving Picture Censors by two of the official deputation. The suggestion was made at the conference that Sir Lomer Gouin, the premier of Quebec, should be advised regarding the incidents enumerated.

Many details of the Canadian film business were described by the delegation. Secretary Scott, of Toronto, stated that there are 875 picture theatres in Canada, representing an investment of $125,000,000. From 16,000 to 20,000 people are employed and the average wage is $25 per week, making a total payroll of $20,800,000 a year. The theatres are taxed in every conceivable manner by the Canadian, provincial and municipal governments.

General Dissatisfaction.

The reel tax looked like a small item but the small exhibitor presenting an eight-reel show every day in the week, except Sunday, pays no less than $375 to the federal government in a year. The total revenue derived by the one government through the reel tax amounted to $350,000 a year. Theatre managers pay all ordinary property, business and income taxes and, in addition, must provide civic and provincial license fees, reel tax and other assessments including duty on films.

"Taxes on this workingman's luxury are causing general dissatisfaction," declared Mr. Scott, who also asserted that the principle of the reel tax is wrong because it is a cumulative exaction and the total tax on the one reel eventually exceeds the actual value of the film itself.

Profits Materially Decreased.

A good case was presented by George Graham, of Winnipeg, president of the Manitoba Exhibitors Association, who gave figures to show that great profits were not available to the ordinary exhibitor. One Winnipeg theatre with 300 seats had paid $1,000 in taxes in a year and the total profit to the manager of the theatre during the same period had been $386.

A large theatre, which had been considered very successful, had shown a profit of only $1,800 during the past year. He understood that one Canadian film exchange was compelled to pay thousands of dollars each month in money exchange for payments on United States films. This was passed along to the exhibitors. He urged that something should be done to correct censorship evils which added greatly to film costs.

Will Submit the Facts.

J. C. Brady, manager of the Madison Theatre, Toronto, and president of the Motion Picture Exhibitors Protective Association of Ontario, stated that his house paid $2,000 a year in various taxes. His theatre represented an investment of $150,000 and the reel tax was not really a burden to him, but he knew that it was a burden for many smaller exhibitors.

Sir Henry requested the exhibitors to send him statements showing their investments, revenues and taxes so that he could present actual figures to the Canadian Parliament at its coming session. He urged that British and Canadian pictures should be encouraged and also expressed his surprise over the manner in which pictures are being cut and condemned by the censors.

The World's classified advertising is a quick and low priced means to business ends.

Babe Ruth, Home Run Monarch, Makes One Side of the Eternal Triangle.

Babe and Mrs. Ruth dropped in on Cody studios, where Lew Cody, coming in Robertson-Cole's "Butterfly Man," tried to vamp Mrs. Ruth, with Babe playing the enraged husband.

Rambles Round Filmtown

With Walter K. Hill

TICKLING THE VANITY OF AN ANCIENT WRITING MACHINE.

Short words to fit space are scarce as a good wheeze elsewhere on the page.

—o—

If the movies are to really replace the saloon, free lunch must be added to screen features.

—o—

Tie-Up for "Scream in the Night."
The "packing house squeal" is still going to waste.
Why not a phonograph record for a lobby bally-hoo?

—o—

OUR OWN NEWS REEL.

When H. H. Van Loan gets back to Times Square licker will be available only on Presidential warrant. "Stand by the President."

Shannan Fife, who wrote "Jinks," may form a scenario combination with Joe Drumm. They'd be the big noise.

Harry Reichenbach is traveling so fast he don't know there is a coal shortage. He's hitting only the big lumps.

—o—

"Empty Pockets" was a film title of some months agone.
Now we have "Empty Arms" as a successor.
Page "Empty Heads."

—o—

Some Director Combinations.
"The Only One." (Yes this means YOU.*)
"The Silent Two." (Broke their megaphone.)
"The Lucky Three." (Well pufflicized.)
"The Nifty Four." (Two pair of Kings.)
"The Big Five." (Ace, King, Queen, Jack, 10.)
"The Super Six. (The one you need to fill.)
"The Salubrious Seven." (Come eleven.)

*Mr. Every Director.

—o—

Let it be said, to be frank, B. Frank Puffer is a cameraman and not a press agent.

—o—

Have you written to Santa Claus?
Advice to cinema doormen:
Do your Christmas chopping yearly.

—o—

Living Again a Life of Thrills.
George G. Schor, pufflicist of the Rivoli and Rialto, mimeographs into the mouth of Gloria Swanson these tense phrases:
"The scene took about four minutes to do. In that time I went over all of my past life, and through it all the sensation was like that from an accentuated electric vibrator all through the body."
Being a four-minute flesh-back, thus to speak.

—o—

The showman's favorite Indian:
"Big Chief Get-the-Coin."

—o—

"Brothers Divided" is a forthcoming Frank Keenan moving film.
The Siamese Twins were brothers together.

—o—

Have the Du Ponts entered the game to sell their powder in a film war?

DON'TS FOR "EXHIBITORS."

Don't book five years ahead.
Don't patch film with nails.
Don't run without a license.
Don't bet into a pat hand.
Don't muffle your headlight.
Don't forget to lock the safe.
Don't depend on the weather.
Don't forget film will burn.
Don't get gay with wimmin.
Don't think you can't learn.
Don't go back on soap and water.
Don't fight with the newspapers.
Don't sell your theatre.

—o—

We read of "The Picture with a Soul."
Better have a picture with a "sell."

—o—

SCANDAL.

Two human landmarks are missing from Broadway.

The man who peddled Matrimonial News has eloped with the woman who sold Birth Control Magazine.

—o—

There's a rule of long standing in this office against abbreviating to "Vita" a film-name you never could guess.

—o—

Here's Names for "Fan" Magazines.

Palm Leaf.	Feather.
Typhoon.	Japanese.
Pasteboard.	Electric.

And Fannie.

—o—

Pat Dowling Please Note.
Suggestion for a film pufflicist assignment:
What do animals that are used in films think of the moving picture business?
Their fads and hobbies; pets, favorite sports and screen impressions?

—o—

First run in Reno, Nev.:
"A Fugitive from Matrimony" (Robertson-Cole).

—o—

Metro's question, "Should a Woman Tell?" might be reduced to:
Should an olive tell?

—o—

Old Doc Les Mason, of the Broadway Agricultural College, has finally discovered what makes the grass grow.
It is said young Bill Johnston has joined the Mason class to learn how to get a good lawn.

—o—

THUMBS UP IN A ROMAN PRINTERY.

In Film Follies, an interesting tract promoting Christie Comedies, Old Pat Dowling, principal linotyper, reproduces a news item from the Roman Punch of June 7, 67, which proves that swaddling clothes were, even so far back as that, being prepared for the Infant that centuries later became an Industry.

A reporter for the Roman Punch with a Roman news-nose strolled out to the Christie amphitheatre while "A Roman Scandal" was under production and wrote for reproduction in Roman type the following:

"The only casualty was when Nero fell off his throne during an impromptu fire which caught in Brutus' clothes from a burning Sweet Caporal (advert.) and Nero in the excitement skinned his face on his own jewelry."

The Aroma of Animal Magnetism.
Dear Rambler:
We were reading in the papers how Mary Miles Minter, the Realart star, has adopted the pet skunk which appears in her new picture, "Anne of Green Gables."
My friend turns to me and says:
"Now what kind of an editor would print a yarn like that?"
And I speaks up without batting a nostril:
"Oh, any guy with a nose for news."
—Silas Frank Seadler.

—o—

"Ars Gratis Artis," says Goldwyn, advertising sloganly.
And answering them in the same language, we say:
"Soc et toom."

—o—

Film Truths Crushed to Earth.
"It's only fair."
"Just a picture."
"Might be worse."
"Could be better."
"It's fair to middling."
"We've made better."
"Don't hold it against us."
"They can't all be good."
"But look at our other ones!"

—o—

"The Lord Loves the Irish" (Hodkinson).
So well that He's given a lot of 'em jobs as pufflicists for films.

—o—

Why shouldn't "The Thunderbolt" be a hit?
Would you expect it to turn around and go back?

—o—

Milne Becomes Slang Artist.
Pete Milne is shifting his reiewing abilities from Progress Advance to Wid's daily and weekly.
For Famous Players-Lasky he has been writing opinions of features "after seeing the film."
For Wid's he will be "after seeing the film" twice daily, or oftener.

—o—

ADD TO COST OF—

Living, Loafing, Loving, Lighting, Lunching, Limousining, Linking, Luxuries—Cigarettes.

—o—

As an example of sky-scrapish cine-matographing:
"Goldwyn Build Their Stories to the Stars" cops the brass ring.

—o—

Exploitation stunt for "In Old Kentucky":
Hang 50 tin cups around the chime of a barrel that contains real, old-fashioned Bourbon licker.
(P. S.—Please notify Rambles, giving place and date.)

—o—

New York newspapers made great sport of a poker game that proceeded for six hours in a taxicab standing by the curb and lighted only by street arcs that also shed their rays into City Hall police station.
"A rolling gambling house" was one of the captions to the story.
The which is nothing compared to the speeding Monte Carlo which attends mass movements of film men to and from conventions.

Keeping in Personal Touch

By Sam Spedon

ELMER PEARSON, feature sales manager for Pathe, has returned from a five-weeks' trip through the South and Southwest. Mr. Pearson made the trip in the interests of "The Associated Exhibitors Incorporated," a new plan of co-operative booking. Mr. Pearson returned to New York on November 29 and left again for Cincinnati and the West on December 1. He will be gone about three weeks.

* * *

A. L. Selig, who has been connected with the publicity department of the Fox Film Corporation as special publicity representative assigned to Theda Bara and later to William Farnum, has resigned his position to become manager of one of the news departments of Underwood and Underwood. Mr. Selig previous to his affiliations with the Fox organization was a newspaper man of the reportorial staff of the New York World, Evening Journal and the International News Service.

* * *

Perry Vekroff, who only a short time ago completed the "Isle of Jewels" serial for the Artco company, is again hard at it directing Leah Baird for the Beck-Deitrich combination. Hugh Thompson is playing opposite Miss Baird.

* * *

M. F. Tobias is now in charge of the Albany office of the Merit Film Corporation.

* * *

C. Jay Williams, the director, has been laid up for several weeks with mastoiditis. He barely escaped a serious operation.

* * *

Jerome M. Jackson, of McMahan & Jackson Film Exchange and managers of Gifts theatres in Cincinnati, is in New York looking over purchaseable pictures for territorial rights. Mr. Jackson is accompanied by his wife.

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A. Gordon Reid is the new manager of the Garden Theatre at Paterson, N. J. Mr. Reid was formerly engaged in theatrical enterprises as a stage director.

* * *

Marshall Neilan is finishing his initial independent production at Hollywood and will bring it with him to New York in about two weeks, for presentation at the Strand Theatre. He will remain in New York during the holidays.

* * *

R. K. Fuller is in charge of statistical data on censorship problems, which he is putting in concrete form for the National Association of the Motion Picture Industry. Mr. Fuller's experience as a newspaper man and in state departmental work particularly fits him for the collection of facts that will enable the industry to handle the subject intelligently.

* * *

Eddie Duston, Pathe's branch manager at St. Louis, had an eleven and a half pound boy visit his home December 1. Old Saint Nick couldn't have brought Eddie a more welcome present and his many friends in the industry wish him, the mother and the boy a Merry Christmas and many Happy and Prosperous New Years.

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S. M. Swaney, formerly with Robertson-Cole, is assistant industrial editor with Universal.

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George B. Seitz, actor director, will be kept busy for several weeks with "Pirate's Gold," featuring Marguerite Courtot, which he is making for Pathe.

* * *

Ben Carre, art director associated with Marshall Neilan, has been laid up with an attack of influenza. He has been confined to his home at Hollywood for the past ten days.

* * *

Ira Cohen, special feature representative for Pathe at Boston, has been transferred to Des Moines. Mr. Cohen made New England a stronghold of Pathe features, and it is expected he will establish a like record in Iowa.

* * *

Henry Siegel, Select's New York exchange manager, has one of the swellest and most complete exchanges we ever saw. From the entrance on the ground floor, direct from the street, you enter a semi-circular reception room, surrounded by the executive offices, somewhat like a bank, where you transact your business. Passing through a long passageway you reach the shipping room where you receive your film and pass out through a side entrance without retracing your steps. With this arrangement business is made a pleasure and Mr. Siegel sees that it is.

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M. J. Peters, formerly special feature representative at Chicago, has been transferred to San Francisco.

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Alice Brady addressed the Film Club of Boston December 5. The Film Club is a women's organization interested in the uplift of motion pictures. William A. Brady was expected to address the club, but on account of his urgent activities in the fuel question he was unable to attend.

* * *

C. W. Barrell, of the motion picture department of the Western Electric Company, appeared as one of the actors in a Western Electrical industrial feature. The picture, produced under the supervision of Mr. Barrell, showed modern electrical appliances introduced on the old farm. C. W. appeared as one of the directors of the electric company and looked and acted the part so well we didn't recognize him for a moment. It was a mighty good picture and we must say the boy's clever.

* * *

Wesley Barry, the freckled-faced urchin of "Daddy Long Legs," is doing some wonderful wild west broncho riding in the Marshall Neilan productions. Mr. Neilan has been putting him through a regular course of equestrian training and the boy has proved an apt scholar.

* * *

C. C. Pettijohn is out of town this week. His absence was shrouded in mystery at the Selznick offices. We happened to think he might have gone to Washington to see Mr. Garfield about the coal shortage and the consequent effect upon the industry.

* * *

F. H. Elliott, secretary of the National Association, has been commuting between New York and Washington this week.

* * *

Austin Interante, Goldwyn's Connecticut representative, has moved his family and all that belongs to him from New York to New Haven, where he has established a home.

* * *

Harry Olshen, formerly with the World Pictures Corporation, has gone over with the Republic outfit.

* * *

J. A. Conlin, formerly with the Exhibitors Mutual New York office, is in charge of the New Jersey territory for the National Picture Theatres, Incorporated.

* * *

Randolph (Randy) Lewis, Pathe's publicity director, was revealed in a new light and gave us real pleasure when we read his book, written many years ago, "Look Up!—Sunshine treatment of doomed souls."

* * *

Kenneth Webb was obliged to go to Boston this week to finish a picture in which Alice Brady is featured. Miss Brady is playing in Boston.

* * *

Jasper Ewing Brady, brother of Cyrus Townsend Brady and scenario editor of the Metro Pictures Corporation, will occupy a new suite of offices in the Longacre building after December 6.

* * *

In the last issue we stated in these columns that the name of "The Eternal Three," announced as Marshall Neilan's first personal production, had been changed to "The River's End." This was wrong. "The River's End," from James Oliver Curwood's book of the same title, and "The Eternal Three" are two separate pictures, and the fact is Mr. Neilan merely changed his mind and decided to produce "The River's End" first.

Williams of First National Proves Value of Trade Papers to Industry

A REPLY to contentions that exhibitors do not read trade journals is made this week by J. D. Williams, manager of First National Exhibitors Circuit, who cites the number of responses from exhibitors that have resulted from the publication of a two-page advertisement two weeks ago, signed by the Exhibitors Defense Committee of the Circuit.

"There are several important executives in the film business," declares Mr. Williams, "who have repeatedly said that trade journal advertising was, to a great extent, negligible in value because only a comparatively few exhibitors take the time or trouble to read it.

"Within eight days after the trade papers containing the advertisement of the Exhibitors Defense Committee had been mailed to subscribers, we had received more than 1,000 letters from exhibitors, requesting details. The rate of replies in the last four days has been about 200 a day. No circular letters, no reproductions of the ad and no direct communications of any character bearing on the ad, were sent to exhibitors other than the members of the circuit. This precludes any possibility that exhibitors could have seen the announcement anywhere excepting in the trade journals.

Average of Twelve to One.

A significant feature of the replies is that of the total number received wherein exhibitors specifically mention the trade organs in which they read the "Warning" announcement, there is an average of twelve references to one or more of the five trade papers that are published exclusively in the interests of the film industry to one credit to publications that have only limited motion picture departments.

"This is another evidence that the year-old beliefs of the exhibitor members of First National to the effect that advertisers can reach their market through the five recognized trade journals without necessity of space in other mediums, is absolutely correct.

"In making this statement I realize that the very nature of the 'Warning' advertisement commanded attention because of the curiosity and interest it was certain to arouse. But the fact is that if the hundreds of exhibitors who have replied to this ad had not been reading the advertising sections of the trade papers they would not have seen that particular two-page announcement."

Tacoma Strand Is Improved.

While on a flying trip to Tacoma last week the Seattle World correspondent visited the motion picture theatres. The most noticeable change since his last trip was in the Strand. Jensen and Von Herberg bought this house from J. H. Christie about two months ago. When they took charge women were never seen in the theatre. Now two-thirds of the audience is usually women.

Improvements have been made in the decoration and a large electric sign was placed over the marquee. Changes were also made in the staff personnel. Instead of the little boys dressed in red suits, there are now attractive young girls in maid's uniforms. Only high class pictures are shown, such as Goldwyns, Artcraft specials, Universal specials, and high class comedies and scenics.

Transatlantic Engages Strong.

Dale Hanshaw, who is in charge of the production of two-reel comedies for the Transatlantic Film Company of America, Inc., has engaged the services of Jay Strong as assistant director.

Another Director for Vitagraph.

Edward Hilaire Griffith has joined the staff of Vitagraph directors and will direct the next O. Henry story, "A Philistine in Bohemia."

The addition of Mr. Griffith makes three directors now active on this series of two-reel subjects, the others being David Smith, who is busy at the Hollywood studio, where he had been directing Bessie Love, and Joseph Byron Totten, who is making O. Henry pictures at the Brooklyn studio.

Mr. Griffith has made adaptations of the works of William J. Locke, Peter B. Kyne and Rex Beach, and many others.

Harry Ward, English Film Buyer, Corrals Many Pictures and Friends

HARRY WARD, of Ward's Films, Limited, of London, sailed from New York for home November 29 after a strenuous four weeks in the United States. In that time he had looked over hundreds of thousands of feet of film and from the total had selected forty-six features, with options on other subjects in course of production. Accompanying Mr. Ward was Henry I. Cundy, also associated in Ward's Films.

Harry Ward
Of Wards' Films, Ltd., London, entertains at Astor dinner.

On the evening preceding the departure of the two men Mr. Ward was host at a small dinner party at the Astor. Present were several officers of Inter-Ocean Film Corporation and members of the trade press. Walter Hoff Seely, through whose instrumentality Mr. Ward had made the journey in order to do his buying direct, was toastmaster. Each guest received from Mr. Ward a handsome card case and memorandum pad. During the course of the evening Mr. Seely, on behalf of the friends of the host, presented him a handsome watch and chain.

Reveals a Part of Life.

Mr. Ward made two speeches. The first was just following the dinner and was a bit formal. The second was at the conclusion of the program, after he had listened to the many kind things that had been said about him by friends of longer standing, and those who had met him that evening for the first time. The Englishman has a personality that is winning. He has the alertness and the wit of the Yankee combined with the wholesomeness and the camaraderie of the Westerner.

The second talk brought out a sketch of the career of the man who, as a vaudeville performer, had toured South Africa and on four occasions the United States. Mr. Ward told how in 1912, at the end of a successful season on the road—and of holding up his end with his friends—he found himself in New York minus funds. A reluctance to consult these friends induced him to seek for advice the secretary of a Jewish organization, who gave Mr. Ward a note to Marcus Loew. The result was an engagement in an executive position which lasted until Mr. Ward made up his mind to return to England. The speaker eulogized Mr. Loew in heartiest fashion.

Mr. Ward traced his work in England following his work for Mr. Loew, of his engagement by Cherry Kearton as a lecturer; of his opening up a small film exchange in a back room six years ago and of its growth to its present size—a five-story building now being required to take care of Ward's Films. He concluded his remarks by handing to one of the guests a substantial note of Uncle Sam's money with a request that it be given to such Jewish charity as in his judgment should be the most worthy.

Mr. Ward Will Return to United States.

Prominent among the speakers who gave testimony as to the sort of man they had found Mr. Ward to be was Gus Schlesinger, who said the transactions just completed between the Inter-Ocean and the visitor from England represented the best in the experience of the American company—that it had been a matter of quick decision and just as quickly a drawing of a check in full for the purchase.

Mr. Ward stated he would soon return to the United States, prepared to make further purchases. It is within the truth to say there will be a warm welcome awaiting him—and among them will be his new friends of the trade press.

"Panoraming" Continent's Film Marts

Exhibitors Dictate in England; Germany To Be Glutted When Import Bars Are Down; Scandinavia Progresses; Holland Slow to Develop— Says Vogel, Back from Survey of Europe

WILLIAM M. VOGEL has returned to New York from Europe after a three months' sojourn through the film centres of the continent and England. His trip concerned itself with two of his companies, one the William Vogel Productions, Inc., which handles the foreign rights on the Charles Chaplin-First National comedies; the second, the Atlantic Cinema Corporation, which handles a large variety of film productions for the greater part of Europe.

Few Theatres Going Up.

As a result of his actual contact with these markets and because of his first hand observations of conditions throughout Scandinavia, Denmark, Germany, Austria, Belgium, Holland, France and England, the Moving Picture World persuaded Mr. Vogel to relate his impressions of the film situation abroad, which he has done accordingly, as follows:

"Anyone of average film experience can see that the war has retarded the development of the natural growth of the film business on Continental Europe from three to five years. Every country that I had the opportunity to visit requires from two to four times as many theatres to meet immediate needs. A few theatres are now being built, but it is quite probable that in most countries from three to five years will elapse before the theatre needs will be met. Exhibitors everywhere in Europe are making big profits, and that in spite of the fact that their seating capacities are usually very limited. Many of the theatres seat only from 200 to 500 people.

Scandinavia Progressive.

"The business as a whole in Scandinavia is progressing. Sweden has been backward up to this time in accepting certain classes of film such as Chaplin comedies, but the censor body has somewhat relaxed its arbitrary rulings and the public is taking a new interest in this class of film. These conditions, together with the building of new theatres and revived interest in production, have benefited the business as a whole as evidenced by the increased number of copies required to supply the needs of the distributing agencies.

"One is quite convinced in viewing the whole situation that Sweden and Belgium stand out as making the most rapid progress at this time.

"During the war, German pictures were forced on Belgium. Immediately after the armistice American pictures were taken in across the French border. Most productions are contracted through Paris.

Holland Favors German Film.

"Due to the character of the people Holland has been slow in the development of its film market, both from the exhibitor and distributor point of view. American films meet no preference to the German product, which is used extensively. This is probably due to the fact that German films were used almost exclusively in Holland from 1914 to September, 1918. It was then that our Committee on Public Information began to get results in introducing our American productions.

"The embargo on importation of film into Germany will probably be in force for some time to come. German producers are striving hard to bar the importation of film in order that they may hold this profitable market for their exclusive exploitation. When the embargo is lifted an enormous quantity of film will be rushed into Germany. Those interests controlling theatres have already secured sufficient quantities to supply their houses several years. Special feature films will always find a market, but the great mass of secondary production of the past few years will go begging and doubtless die of old age.

Germans Local in Production.

"The effect on local production will be to send the many small film producers to cover. Those producing for

William Vogel.

a regular outlet or really big film will survive. Those producing only ordinary film for open market will probably not weather the keen competition.

"Germany, except in the case of a few pictures, shows but little comprehension of international film tastes. It is estimated that there are fully two hundred producing units working on all classes of production. They are turning out nearly as much footage as that produced in the United States. The great mass of production, however, from the American viewpoint, is decidedly inferior. Often the subject matter of their stories is immoral and has little to recommend it from the viewpoint of American standards.

"In considering the situaton in Germany one must bear in mind, in addition to the fact that the local studios are turning out the aforesaid great volume of footage, that all features manufactured in the United States during the past four years and more have not yet had the opportunity of being released in Germany. It will require several years for Germany to consume American pictures alone.

Exhibitor Strength British Feature.

"In England the striking situation is the strength of the exhibitors in dictating market conditions. Due to the large supply of film offered, he is booking his programs from twelve to fifteen months ahead and is paying his own price for film rental. This condition will probably continue until the number of theatres is very much increased.

"One of the bright lights of the film market in London is the Stoll Picture Palace or Opera House. It is one of the most beautiful picture theatres in the world and has a seating capacity of 3,500. This theatre was formerly used for opera.

"The most alarming situation confronting the American trade is the acute decline in the rate of exchange. Except for vital necessities in food and clothes, many parts of Europe will not, indeed can not, afford to part with their limited credits. Until the pound, the franc, the mark, the lire, the crown and other continental currency strike a more normal rate, film will prove cheaper to make in their native studios than to import into their markets.

"While the American dollar soars to unprecedented heights and while the Yankee film manufacturer most inopportunely increases his arbitrary price for exclusive rights to foreign markets, instead of trying to graduate them down to a practical basis and thus protect his own export future, the Briton, the Frenchman, the Italian, the German, and the Scandinavian are finding native film manufacture fostered for them in a way that they had never dreamed possible.

"It is my opinion that the American manufacturer should hold these markets now that he has them. If the American service is displaced by the local or non-American product, it will be most difficult for us to regain the advantage we now hold."

Motion Pictures for the Blind Soldiers.

A near-miracle has been performed at the Red Cross Institute for the Blind in Baltimore by devising a plan whereby the sightless may enjoy "Topics of the Day." This has been accomplished by Charles F. F. Campbell, assistant director of the institution, and Timely Films, Inc., the producers of this program selected from the press of the world by the Literary Digest.

Every day a summary of current events is read to the blind soldiers who are receiving their education at this Red Cross home. The more serious problems of the day are discussed.

BRENTLINGERS BEAT OLD KING COAL

With Electricity Shut Off in Terre Haute, They Dismantle Automobile and Invent Power Plant

FIGHTING a genuine exhibitor handicap—withdrawal of electric current—A. E. Brentlinger, owner of the Liberty Theatre, Terre Haute, Ind., and his son conducted the house despite the power company's mandate, prompted by coal shortage, broke all box office records and excited local curiosity in a way never equaled in the history of Terre Haute, while every other theatre was closed.

"Mind the Paint Girl," a First National attraction starring Anita Stewart, had been heavily advertised. Every check-up indicated a dandy week's business. All went well until Saturday, the day before the opening presentation of the picture. And then—the electrical company announced that, owing to the shortage of coal it would limit its current only to essential uses. Theatres were not on the list as essential, and as a result were ready to close their doors.

Invent Unique Power Plant.

However, after an appeal made by the theatre owners, a modification of the rules was made to permit the theatres to operate on Sunday on a minimum amount of power. The modification carried with it the understanding that the power would be cut off the next day and remain cut off until the traction company could obtain more coal.

The Brentlingers broke all previous records at the Liberty with the Sunday showing of "Mind the Paint Girl." After the show closed, with the aid of Harry Musik, chief electrician, the two Brentlingers worked all night in a garage across the alley at the rear of the theatre, rigging up a machine to supply the place with electricity.

They borrowed a discarded dynamo from the garage owner, took the sixty-horse-power engine from their touring car, mounted it, and by connecting the two found they had a power plant all their own, one that would make Tom Edison turn pea green with envy. Wires were attached to the improvised power plant in the garage and stretched across the alley to the theatre.

Experiment a Complete Success.

In Monday's issue of the Terre Haute newspapers the Brentlingers informed their patrons that the curtailment of electric current would in no way affect the operation of the Liberty. The Brentlingers kept the details of their invention to themselves and as a result had their competitors scratching their heads.

The outside of the theatre was extremely well lighted and the picture was shown just as clearly as when the projection machine was operated by regular power. Tremendous crowds swarmed to the Liberty all day Monday and after leaving the theatre many of them visited the garage. So many wished to see the plant that Mr. Brentlinger made a motion picture of it and will present it with his weekly news reel at an early date.

On Tuesday the traction company received a few car loads of coal and the curtailment order was withdrawn. The Brentlingers, however, expect a similar order to be issued in a few days and have kept the home-made power plant intact to use in case of another emergency.

Hyman Made Manager of Strand Theatre, Brooklyn

MOE MARK, president of the Mitchell H. Mark Realty Corporation, owners and operators of the Strand Theatres in New York City, the Borough of Brooklyn and other large cities, announces that he has appointed Edward L. Hyman manager of the new Strand Theatre in Brooklyn, succeeding John Loveridge.

Mr. Hyman received his early training with the Strand firm in Buffalo, where he was assistant to the late Harold E. Edel and later became manager of the Victoria Theatre. When the war broke out he entered the Government service as director of division of films for the War Department's commission on training camp activities.

Since the war, Mr. Hyman has been located in Denver, Colo., where he was general representative for William Fox and had charge of the presentation at the Strand, Rivoli, Isis and Plaza theatres.

Transatlantic Completes Big Picture.

An inferesting announcement comes from the offices of the Transatlantic Film Company of America, Inc., to the effect that the producing organization of this company is completing a super production. The name of the picture is not announced.

Arrangements are being made with one of the conductors of the Metropolitan Opera House to write the music score for this picture. The picture is said to be a masterpiece and in several of the scenes there are many thousand people appearing.

"Little Dabs of Ruffle, Little Jots of Lace Make the Briny Ocean Wipe the Salt Tears from Its Face."

Seven beautiful exponents of the glory of the great outdoors; seven daughters of Neptune who will brighten up winter programs in the William Fox Sun shine Comedies which they adorn.

Dealings in the Open Market

Conducted by C. S. Sewell

King Baggot Appears in Fifteen Characters in Burston Films' Serial "The Hawk's Trail"

KNOWN to the trade as an independent producer of successful serials, and one whose ideas result in novelties with each release, Louis Burston, president of Burston Films, Inc., announces the placing on the state rights market of his latest serial, "The Hawk's Trail," with King Baggot in the leading role, supported by Rhea Mitchell and Grace Darmond. Mr. Burston has given his group of stars notable support in an unusually large cast of principals, as well as a stock company somewhat larger than is common in multi-real productions. Among the well-known actors are Harry Lorraine, George Siegmann, Carmen Phillips, Stanton Heck, Edna Robinson, Fred Windemere, Sylvia Joslyn, Art Belasco, Carl Stockdale and Leo White.

King Baggot has a particularly sympathetic role, that of Santon Steele, a scientific criminologist, whose resemblance to an underworld character known as the "Hawk," bestows upon him the same sobriquet. In his attempt to uncover the villainy of one Dugan, played by Harry Lorraine, who wrongly withholds the fortune of the Drake sisters (Grace Darmond and Rhea Mitchell), the sleuth is seen in many disguises. King Baggot brings to the various roles a marvelous skill in characterization, and the story is said to have a real plot and logical continuity, the suspense episode endings depending upon situations rather than interpolated "stunts." Two beautiful sisters in the plot provide love interest, and King is not left without his reward for his arduous labors in their behalf.

State rights has already opened briskly for "The Hawk's Trail," seven Western states, as well as Eastern, Central and Western Canada having been disposed of. At the Burston home office in the Longacre Building this early interest is attributed to the success of the former Burston serials, "The Silent Mystery" and "The Mystery of '13'," both of which were made and marketed within a year, "The Hawk's Trail" making the third in fifteen months from the same producer.

Action and Thrills Abound in "The Lost City" Serial

WARNER BROTHERS announce that their offering, "The Lost City," is a smashing fifteen episode serial crammed full of thrills and excitement. The story is laid in the African jungles and desert lands and not only portrays uncivilized people but numerous animals such as lions, tigers, leopards, elephants, alligators, zebras, giraffes, and gorillas; all affording thrills and excitement, the like of which is said to have never been attempted in a screen production. The serial, which is near completion, is being produced by William N. Selig, and is promised as a big box office attraction.

The first eight episodes, which have arrived from California, were screened at a private showing and are said to provide a revelation of what gigantic sensations are possible and credit must be given, not only to Juanita Hansen and George Chesebro, who play the leading roles of the story, but the entire company for the manner in which they have put the realism into the story.

One thrill occurs when Juanita Hansen is caught in a cave and about to be attacked by a ferocious leopard, George Chesbro rushing in hurls a lassoe intended to catch the animal before he could actually make the spring. Instead the rope encircled the animal's neck as it was in mid-air and the beast was brought to the ground at the feet of the star, and managed to reach her arm and shoulder for a deep laceration before she could scramble out of the way.

Franklyn Farnum Finishes Twelve Films for Canyon

JACK WEINBERG, president of the Canyon Pictures Corporation, announces that letters from exhibitors and picture fans throughout the country have been received, asking who will handle the Franklyn Farnum two-reel Westerns, and which theatres will show them, and the company is highly gratified with this display of advance interest.

Says Mr. Weinberg: 'The last of the twelve subjects has just been completed and the high standard set in the first picture maintained throughout the twelve. We feel elated with these pictures and so far have sold to every buyer who has viewed them. We are told by one prominent buyer that they were like the last two reels of a big feature, full of interest and punch.

"From present indications, it appears that the entire territory will be sold in record time.

Jesse J. Goldberg
General manager Frohman Amusement Corporation. Says J. J.: "What seven years in the picture business have done to me."

Arrow Announces Series of Hank Mann Two-Reelers

THE Arrow Film Corporation has announced a new series of two-reel Hank Mann comedies which will be released about January 1. The producer, Morris Schlank, has entered into a contract with Arrow to produce twenty-six two-reel comedies, in which Hank will appear.

The first series of ten single reel comedies have played in prominent houses everywhere; in New York, for instance, they have played the entire Loew, Fox and other circuits.

The first of the two-reel Hank Mann's give promise that this series will be even more popular than the single reels were.

Clever Sub-titles for Hall Room Boys Comedies

JACK AND HARRY COHN announce that due to the flattering reception accorded to the Hall Room Boys comedies, arrangements have been made not only to provide better stories, but to employ an expert title writer to provide clever production, these well-known comedy characters will, therefore, meet with more vicissitudes than it is said has been their experiences during the fourteen years in which they have appeared in H. A. McGill's newspaper cartoons.

The Cohn Brothers are gratified at the manner in which the comedies already released have been received by exhibitors and the public and in order to render the best service possible, announce that they have organized a complete publicity department, which will provide exhibitors with all the necessary accessories to aid in proper exploitation, including ideas, suggestions, electros, mats, pamphlets and other aids.

Buys Interest in Alkire.

Joseph Burgins, of New York, until recently heavily interested in the Class Comedies, has purchased one half interest in the Alkire Photoplay Corporation, producing Holly Comedies for Bulls-Eye release.

King Baggot Completes "Hawk's Trail."

King Baggot, after a five-months' absence from Broadway, has completed his work as a star in "The Hawk's Trail," produced by Burston Films, Inc. In this serial the star has a unique role, appearing as a scientific criminologist. He appears in fifteen different characterizations, brought about by the disguises he assumes in endeavoring to unravel the mystery. In this work he has received the assistance of Chief W. J. Flynn, of the United States Secret Service, who is a personal friend of the star.

Tower Selling Rights on Chaplin's "Lord Helpus"

POWER FILM CORPORATION announces that it now has ready for release and is selling state rights on the second single reel Charlie Chaplin Special, "Lord Helpus," formerly entitled, "Cruel, Cruel Love." This is to follow "Some Nerve," the first of single reel Charlie Chaplin productions, each one of which is selected from the number of his productions for its special attraction, amusement and money-making qualities.

"Lord Helpus" will be exploited on the same scale as "Some Nerve." A special press sheet for exhibitors is now in preparation, illustrating the full line of posters, lobby display photos, newspaper cuts and press stories for this Charlie Chaplin special.

"The Lurking Peril" Ready December 15.

"The Lurking Peril," the new serial being handled by the Arrow Film Corporation, and starring Anne Luther and George Larkin, will be ready for release on December 15. Arrow's advertising department has prepared an excellent line of advertising accessories for this serial. The press books and photos, as well as the lithographs, are said to be unusually good.

The greater part of the world rights have been sold, practically the only open territory is in the Northwest and on the Pacific Coast, with one or two territories in the Southwest.

No Longer Fatherless

Are the two lion pups that "Bernie" Bernstein is raising for National Films' expanding zoo.

Nathan Hirsh of Aywon Buys World's Rights to Six-Reel Feature Production, "Blind Love"

AN ANNOUNCEMENT of especial interest to exhibitors and state rights buyers comes from President Nathan Hirsh, of the Aywon Film Corporation. Mr. Hirsh has just bought the world's rights to the big six-reel feature production, "Blind Love," a photodrama with great appeal. It is said by those who have seen "Blind Love" screened that it is one of the finest films produced this season because it contains all the elements that go into the making of a successful motion picture.

The star of "Blind Love" is dainty, delightful Lucy Cotton, who has built up an enviable name for herself in both stage and screen work. She has just been signed to play a leading role in a Famous Players-Lasky feature production. Others in the supporting cast include George Le Guere, a favorite leading man in screen work; Thurlow Bergen, Frank O'Connor, Morgan Coman and Lillian Bacon.

Especially elaborate sets were used in "Blind Love." Many of the outdoor scenes show the estate of a well known millionaire whose home on the upper Hudson River is one of the show places of New York State. This is said to be the first time he had allowed his estate to be used as a motion picture location.

New Lighting Effects.

Excellent photography is seen throughout the six reels and several new ideas in lighting and photographic effects are introduced that will be noted with interest by the trade as well as by patrons of theatres where the picture is shown.

Nathan Hirsh is an adept at picking winners and in "Blind Love" he is said to have lived up to his reputation for securing box-office winners. He announces that a complete advertising and exploitation campaign will be available for exhibitors. This is now being prepared and will include many novelties in the way of publicity material, so that the feature will be backed up by everything necessary to put it over big.

Further important announcements concerning "Blind Love" will be made within a few days.

New Christie Comedies Have Variety of Theme

A VARIETY of ideas are contained in five new Christie Comedies, the release of which is announced by the Christie Film Company. "Home Brew," featuring Jay Belasco and Florence Gilbert, is not a tonic but a warning to all persons who are inclined to "make their own." The story was written by Alice Glendenning and directed by William Beaudine.

"Her Bear Escape" presents Bobby Vernon and Dorothy De Vore in the perils of matrimony with a baby's shoe sticking out of his pocket when he goes to pop the question to papa. Karl Coolidge wrote this story, which was directed by Scott Sydney.

"Settled Out of Court" features Jay Belasco and Ethel Lynne, under the direction of Al Christie.

"All Jazzed Up" takes Bobby Vernon and Helen Darling up the "Angel's Flight," which Bobby thought led to the celestial regions, but which he discovered to his great joy was something else. William Beaudine directed this story, written by W. Scott Darling.

Grey and Reeve Start Work on "Master Mind" Serial

THE opening episodes of "The Master Mind," a new Reeve and Grey serial, have been started at their Flushing studio. The story features J. Robert Pauline, the hypnotist and vaudeville performer.

Two directors are at work. William Davis, formerly of Fox and Metro fame, is working in conjunction with Fred W. Sittenham.

"Both Reeve and I have been connected with a great many serials," stated Mr. Grey, the president of Supreme Pictures, Inc., "and I believe the director one of the most important adjuncts to a successful production.

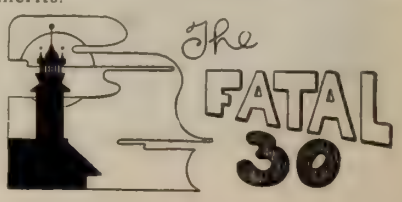
"When we started our own serial we looked around and were particularly impressed by the 'pep and spirit' shown by Sittenham. He seems to be particularly fitted for serial director," said Mr. Grey.

Mr. Sittenham's experience is well known in the producing of features, and before the country entered the war he was at the top of his career. He served abroad as a naval aviator until after the armistice, and upon his return from the front Mr. Grey immediately signed him for this present serial.

Murray W. Gibson Finds Society Plays in Demand

THE BLINDNESS OF YOUTH," which is about to be released by the Foundation Film Corporation, 1600 Broadway, New York, is a story that will come close to touching the heart of every motion picture fan, it is stated. "The screen version of the story is declared to be of the type every exhibitor will welcome. The theme of the "Blindess of Youth" is said will carry the interest of the reviewer to the end of its screening.

When contemplating releasing pictures, Murray W. Garsson, general manager of the company, talked with a number of exhibitors and exchange managers regarding the likes and dislikes of the theatre-going public at the present time. After a thorough investigation of the subject, Mr. Garsson said that he found the public in general are in favor of the picture with the touch of society life and the society girl as the basis for the story. Considering their tip worthy of consideration, Mr. Garsson set out to purchase material along these lines. "The Blindness of Youth" is described as containing all these qualities of an excellent story. Out of a great number submitted, this proved to be the best. The company believes it has a production which when offered to the trade will be sold rapidly on its merits.



Texas Guinan Signs With Bulls Eye to Make Series of Twenty-six Two Reel Western Films

TEXAS GUINAN, extensively exploited as the "female Bill Hart," will be featured in a new series of twenty-six super two-reel westerns which are to be produced and distributed by Bulls Eye Film Corporation. This series will be directed by Jay Hunt, and it is expected that the first will be ready for release by January, 1920.

Miss Guinan will leave New York at once for the Bulls Eye studios at Hollywood, to begin work. She is well known to motion picture exhibitors and audiences for her work in western pictures and has won the approval of thousands who like the "wild and woolly" type of productions.

Milton L. Cohen, president of Bull's Eye, announces that he has already received bids for territory on this new offerings, and that J. J. Goldstein, of Denver, has contracted for the entire series for his territory.

The Texas Guinan two-reelers round out an attractive program which will be offered by Bulls Eye during 1920, which includes in addition "The Fatal Thirty" serial, Gale Henry Comedies, Mercury comedies, Holly comedies, the Sunset-Burrud Legends of the Wilderness scenics, and a news reel, which promises to be of unusual interest.

Another Link Is Added to Pioneer Exchange System

THE past week saw the conclusion of the negotiations between the Pioneer Film Corporation and the Equity Distributing Company of Portland, Ore. This deal places in the hands of the Equity for exploitation in the states of Oregon, Washington, Idaho and Montana the entire list of major Pioneer attractions.

The following picture productions, "The Boomerang" and "The Long Arm of Mannister" with Walthall, "The Sins of the Children" with Stuart Holmes and Alma Hanlon, and Grace Davison and Conway Tearle in "Atonement" will probably be among the first releases.

G. A. Metzger, president of the Equity Distributing Company, is a well-known figure in the Northwest, and has been identified with the exploitation of pictures since the earlier days of the industry. The Equity Exchange is located at 403 Davis street, Portland.

Complete Publicity Helps for "Blindness of Youth"

THAT "The Blindness of Youth" will have complete publicity helps for the exhibitor is part of the announcement made by Murray W. Garsson, general manager of the Foundation Film Corporation, which is about to release its initial production to the state rights buyers. The company believes they have a production that will captivate the most critical both from the standpoint of story and completeness in fineness of production.

So confident is Mr. Garsson in the future success for the production, an additional sum of money has been added to the advertising appropriation. The balance of Mr. Garsson's announcement is as follows: "I am an enthusiast over exploitation aids for the exhibitor in putting over a picture and getting the most out of it from the box office standpoint. Too many good productions have been buried in the mediocre class simply because the proper material was not furnished the exhibitor to work with in publicizing the public. We will profit from our observations of the mistake others have made in overlooking the importance of prepared publicity material for the exhibitor by delivering to him a complete and entire mapped out campaign.

Special Press Book on "The Superman" Ready

THE special press book on its five-reel production, "The Superman," a melodrama tinged with some humor, thrills and romance, is now ready, announces the Tower Film Company.

This book covers comprehensively every phase in the exploitation for this production. There are interesting press stories covering many novel angles in the production itself, reports the Tower. There is illustrated also a complete line of the posters and the 8 by 10 and 11 by 14 lobby photographs. Attractive single and double column newspaper advertising cuts are specially prepared, with suggested copy for the exhibitor's use.

On a special section devoted to exploitation stunts are suggested valuable outdoor displays, window, box office and lobby displays.

Manheimer Now in Charge of Schomer-Ross Pictures

E. S. MANHEIMER, well known as a film exporter, has ventured into a new undertaking and is now associated with the Schomer-Ross Productions, Inc., as general manager. This company has recently completed its first picture, which is a six-reel feature, "The Sacred Flame," starring Emily Stevens, who is well known for her stage work as well as her splendid work in Metro features. Associated in the cast with Miss Stevens are Muriel Ostriche, Earl Schenck and Lionel Adams.

According to further announcements, the Schomer-Ross company will produce four special features a year, to be sold on state rights basis. This concern has entered the field on a large scale, and an extensive exploitation and publicity campaign has been inaugurated.

"The Vigilantes" Is Tale of West in Days of '49

THE VIGILANTES," a seven-reel production now being offered to the independent exchanges by the Arrow Film Corporation, is a story of the West in the days of '49, when men were digging for gold. It is an elaborate production and in some of the scenes there are as many as 2,000 people, it is said.

Beginning with the pioneers' weary pilgrimage from New England to the "Treasure Land" through hazards and hardships of the times, the action in this picture is thrilling. There is enough excitement in each reel to satisfy the most exacting fan. Such stars as Gertrude Kabierske, Grace Bunnt and Gale Brooks appear.

There is always something interesting in stories of gold-mad California and "The Vigilantes" is an unusually gripping story. The photography, scenery and direction are good.

The Arrow Film Corporation has made a few sales on this subject and is now negotiating for several important territories. The picture is a showman's picture and requires exploitation of the right kind to put it over in a big way.

"The Vigilantes" has played for eight solid weeks in a downtown house in Chicago to capacity business. Wherever it has played, principally in the West, it has been received most favorably.

"A Severe Blow,"
Says Bob Warwick, in his Paramount-Artcraft, "An Adventure in Hearts."

"Mother Love and the Law" Finished.

Nathan Hirsh, president of the Aywon Film Corporation, announces "Mother Love and the Law," based on the famous Dolly Matters case that occurred in Chicago. The production was directed by George Seigman. The scenario was prepared by A. O. C. Lund.

To aid the exhibitor in putting it over, Mr. Hirsh has offered the best accessories he could design. They consist of one, three, six and twenty-four sheets that are attractive. Advance slides, lobby display photographs and electros all have been made to help the exhibitor.

Pioneer Repeats Release.

Pioneer reports that on December 1 "Baseball and Bloomers," the initial chapter of the Facts and Follies series, will be released weekly. The first sixteen are ready for release.

Write Music for Cody Film.

"That Beloved Cheater of Mine," the song hit, is one of a series of compliments paid to Robertson-Cole's production "The Beloved Cheater," starring Lew Cody. The cover of the song hit shows a likeness of Lew Cody, the star. It is in three colors. The words carry the theme of the society drama.

Atlanta Seeks Films for Young.

A movement for clean pictures for children has been inaugurated in Atlanta by the Parent-Teachers' Association. At a recent meeting Mrs. J. E. Andrews, state president, addressed the members and urged constructive cooperation as a means of securing whatever the parents and teachers desired in this line. Suggestion was made that a free demonstration of government educational pictures be given under the auspices of the chamber of commerce, to which members of the association be invited.

It is believed that this movement will result in obtaining the kind of pictures desired by mothers and will also introduce motion pictures in the Atlanta schools like those in about 6,000 other towns and cities of the nation that are now using this new mothed of education.

Eve Unsell Turns the Spotlight On Foggy Projection in London

IN a letter to the Moving Picture World, Eve Unsell, head of the scenario department of Famous Players-Lasky British Producers, Ltd., explains the effect of a "deadhead" fog in a London movie palace, and also throws gratifying light on the English invasion question:

Even beneath its dun drapery of smoke and fog London is as fascinating as any coy English beauty hiding her marvelous skin beneath her taupe complexion veil, and the fog interfered with film photography just as efficiently as would the veil. When a producer wants to build a studio in or near London he has to figure on a fog proof building, or on an elevation that will lift his studio out of the mist and into the sun—provided there is any sun—which animal doesn't roam about often.

Fog Interferes with Projection.

Fog interferes with projection as well as production. The other night a cinema theatre here had to refund its receipts when a fog managed to "deadhead" itself into the place and blot out the screen, causing an unpremeditated "fade-out." Cigarettes are smoked by both men and women in all sections of most movie theatres, and the combined effect of smoke and fog often gives an "out of focus" haze to the picture that is somewhat disconcerting to the unaccustomed eye.

An American dollar doesn't buy as much movie fun here as it does at home. Admission to the popular or neighborhood movie palace costs 1s. 6d., that is, 37 cents in American money. At the same class of theatre in the "states" the entrance fee is 15 and 25 cents.

Sunshine to be Had.

Fortunately for the English producer he is not dependent wholly on the fog-bound districts for his outdoor sport in the line of film shooting. Down on the Devonshire coast and on the Isle of Wight there are places a little more than 200 miles from London where sunshine, if not eternal, is at least frequent, and some of the scenery rivals that of California—only there isn't so much of it. Here tropical vegetation abounds, and peaks and cliffs and sea lend variety to the background. The moorlands are wonderfully picturesque, and would make gorgeous "locations" for Wild West exteriors, were they not full of bogs that often trap even the wary wild ponies of the moors.

England Not Against America.

I am happy to be able to discredit the statement that England is antagonistic to American film interests here. The country as a whole welcomes the coming new organizations that are not of the mushroom type but are sponsored by men whose reputations are not to be questioned. Against such organizations there is no prejudice among thinking people, who are glad to see new and larger channels of employment opening up in this war-stricken land.

Even the clique that through the belief that their personal interests were threatened cried out against the "invasion" have now realized they were needlessly excited and have practically buried the hatchet.

It takes more than a bird's-eye view of the situation to make one realize the nerve strain the past five years have meant to England. Only since I came to this country have I half appreciated the hardships these people have undergone while bearing the brunt of war, and if you Americans at home could be brought to understand fully conditions here—the deprivations men and women have suffered and are still suffering that they may hasten the return of national prosperity—you would all readily forgive an occasional spurt of "nerves" directed against a more prosperous land which has experienced less affliction.

"It's No Pipe Being a Mariner" Says Ruth Roland.

We regret that Ruth is not recruiting a crew for a battleship or something. This "pretty picture" is from "The Adventures of Ruth," her own company's production for Pathe.

Penn Theatre Nears Completion.

The new $250,000 moving picture theatre, which is being erected in New Castle, Pa., by the West Penn Amusement Company, is rapidly nearing completion, and, it is expected, will be opened about the middle of January, 1920, under the name of the Penn Theatre.

Vitagraph's Eastern and Western Studios Are Alive with Activity

THE close of 1919, one of the busiest and most prosperous in its history, finds Vitagraph not only offering several splendid productions during December, but extremely busy on new productions for well into the coming year. All of its stars and special players are busy and both of Vitagraph's studios, at Brooklyn and Hollywood, are working overtime not alone to have their new pictures ready on schedule time, but in order that the Christmas holidays may be enjoyed.

Alice Joyce, whose "The Vengeance of Durand," adapted by Mr. and Mrs. George Randolph Chester from Rex Beach's story, was one of the biggest successes of the year, has another splendid feature ready for release. It is called "Slaves of Pride," and was adapted by William B. Courtney from a popular novel. George Terwilliger directed it. Miss Joyce is now working on "The Sporting Duchess," which is nearly completed. This Drury Lane melodramatic spectacle is being produced in the same lavish manner in which "The Vengeance of Durand" was done. It will form one of the series of screen versions of famous plays which Vitagraph will present during the coming year.

A Newspaper Story.

Corinne Griffith, whose two recent features, "The Climbers" and "The Tower of Jewels," brought added fame to the actress, now has "Human Collateral" awaiting release and has started work on "Deadline at Eleven." The latter is a newspaper story by Ruth Byers, herself a newspaper woman, and has been adapted to the screen by Lucien Hubbard, a former newspaper editor.

The activities at the Brooklyn studio have been further increased through the arrival of Earle Williams, who had been making his features at the Hollywood studio. He came East especially to play the title role in Winchell Smith's "The Fortune Hunter," which has been completed. It was directed by Tom Terriss. John Paige plays opposite Mr. Williams.

Morey in a Detective Story.

After waiting for several weeks for the weather to clear so that he might start work on "The Mightier Strength," which required many scenes in the mountains, Harry T. Morey was obliged to abandon that picture until next summer and has started in on "Detective Jim." This play was written especially for Mr. Morey by Frederic Van Rensselaer Dey, the creator of Nick Carter.

Another of Mr. Morey's features, "The Darkest Hour," a tale of the great lumber camps, will be released this month, and still another, "The Birth of a Soul," a story of the mountains of North Carolina, will be presented early in the new year. In both these features Jean Paige appears as Mr. Morey's leading woman.

Three other Vitagraph special productions, featuring Bessie Love, Gladys Leslie and Anita Stewart respectively, will be released within a few weeks. Miss Love's picture is "Pegeen," a screen version of the novel by that name by Eleanor Hoyt Brainerd. This is the last picture made by Miss Love under the direction of Vitagraph. Miss Leslie will be seen in "The Midnight Bride," an adaptation of "The Marriage of Little Jeanne Starling," a magazine story by Charles Stokes Wayne. "The Sins of the Mothers" will be the Anita Stewart feature. It will be one of the December releases.

Completing Duncan Serial.

December will also see the presentation of the fifteenth and final chapter of the William Duncan serial, "Smashing Barriers," and the commencement of "The Invisible Hand," the new secret service serial in which Antonio Moreno plays the part of the hero. Both were written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady.

The vogue of two-reel subjects, made from the O. Henry stories, has induced Vitagraph to increase its activities in this line and three companies under three directors, Davis Smith, Joseph Byron Totten and Edward Hilaire Griffith, are now busy turning out these plays.

Vitagraph is also busy with its comedies. Four separate companies, James Aubrey, Harry Mann and Montgomery and Rock, are working at top speed at the Hollywood studio. The recent announcement by Albert E. Smith that he had entered into a new agreement with Larry Semon is indicative of the success of the Larry Semon comedies.

Cathrine Curtis Leaves Spokane.

Players and staff of the Cathrine Curtis Motion Picture Company have left Spokane for Southern California, where they will complete the production on which they have been working at the Minnehaha studio and in the vicinity of Spokane for more than two months. Miss Curtis, George Foster Platt, Thomas Santschi, Lester Cuneo and the mechanical staff were included in the party.

Some exteriors are to be taken in the South and it will be several weeks before the production is ready for release. The next activity at the studio in Spokane will be the Oliver Curwood company's work on two pictures soon after the first of the year.

Plans for the Playter Photoplayers organization are progressing and Mr. Playter stated a few days ago that his company is now being secured and other details perfected.

Katherine MacDonald, "the American Beauty," Keeps the Home Fires Burning.
A beautiful view of the First National star, who seems destined to make a sensation with her coming attraction, "The Beauty Market."

Unique Musical Setting for Chaplin's "Carmen"

THE musical setting for Victor Kremer Essanay-Chaplin production, "A Burlesque on Carmen," has been finally completed and is said to be the most elaborate score ever compiled for a comedy production. The setting was made by Wm. J. McKenna, author of the musical comedy entitled "The Bride Shop" and many other successes. The arrangement of the score has been made under the personal direction of L. L. Vosburg, who is responsible for the arrangement of the new "Hitchy-Koo" music.

The Carmen music has been made up in three different forms. It will be available for full orchestra arrangement, in piano score form and in cue sheet form.

In addition, Mr. McKenna has also written a number entitled "Carmen," which is used as the dominant theme throughout the score, and arrangements have already been made for the handling of "Carmen" by a big New York music publishing house. A big publicity and advertising tie-up has also been arranged for in which the exhibitor and the local music dealer will combine. Also a special moving picture trailer carrying the words of the verse and chorus has been made.

The title page of Carmen will carry an illustration showing Charlie Chaplin and Edna Purviance in one of the big scenes in "A Burlesque on Carmen," and reproductions will be made for use as lobby display.

December Release of Hallmark.

"The Veiled Marriage" written by J. L. Burke, directed by Keanan Buel and starring Anna Lehr, is announced by Frank G. Hall, president of Hallmark Pictures Corporation, as the December release on the Famous Directors Series. The supporting cast includes Ralph Kellard, John Charles, Dorothy Walters, Frank J. Murdock and William Carr.

Moranti Rents Balboa Studios.

Milburn Moranti, star in the new Mercury Comedies, which are being released through Bulls-Eye, has rented the Balboa studios at Long Beach, Cal., where he will produce two-reelers under the direction of Grover Jones. M. J. Burns is the cameraman for Mercury, while Jo Moranti, the star's father, is technical director.

Officials See Mercury Comedies.

A preview of the first three Mercury Comedies was held in New York at the offices of the Bulls-Eye Film Corporation December 1. The Mercury Comedies are two-reel "situation" comedies featuring Milburn Moranti, formerly leading man with Gale Henry. Grover Jones is directing.

Neilan Moves Forces to New Studio; to Visit New York

MARSHALL NEILAN has moved his organization from the Louis Weber Studio and has established his new producing headquarters at 1723 Allesandro street, Los Angeles, opposite the Mack Sennett comedy studio. Mr. Neilan's lease on the Weber studio expired last week, at which time he finished the interiors for his initial independent production.

Accompanied by Marjorie Daw, Lewis Stone, Jane Novak, J. Barney Sherry and other members of his cast and producing staff, Mr. Neilan left Los Angeles late last week for Bear Valley in the northern part of the State. After completing a number of exteriors there the company will go to Canada, where the film will be finished.

Plans are now rapidly progressing for the building of Mr. Neilan's own studio in Hollywood, and it is expected that actual work will be started on the construction in the near future. Mr. Neilan is at present planning a visit to New York within the next month, and it is hoped that by the time he returns to California, his new studio will be ready for occupancy.

Just before leaving for the location, Mr. Neilan engaged Naida Carle, formerly of the D. W. Griffith scenario and publicity staff, to assist Eddie O'Hara in the West Coast publicity department.

Rifkin Reports Banner Business.

Herman Rifkin, head of the Eastern Feature Film Company, of Boston, who owns the New England franchise for the entire Pioneer output, was present at a recent meeting of the board of directors and stated that conditions in his territory have never been good.

"In spite of the high cost of commodities," said Mr. Rifkin, "the enterprising theatre managers are almost without exception getting bigger returns than ever before."

In addition to handling the Facts and Follies and the Pioneer product, Mr. Rifkin controls one of the biggest list of independent productions in New England.

Showmen Generally Praise "The Black Secret" Serial

THE serial that puts itself over" is the title that has been applied by exhibitors in the West and Middle West to the new Pathe serial, "The Black Secret," in which Pearl White is starred.

With a record number of first-run bookings to its credit, "The Black Secret," now in its sixth episode, is proving the biggest drawing card ever released by Pathe. Through the sale of the novel, "In Secret," by Robert W. Chambers, and Pathe's national advertising and publicity campaign, "The Black Secret" is filling theatres week after week, according to unsolicited statements from exhibitors.

Ray Peterson, manager of the Cozy Theatre, Salt Lake City, a house with a downtown patronage, has this to say of the serial.

"'The Black Secret' is undoubtedly the best serial that ever played in my house or in Salt Lake. I opened the show on the first episode at 10 o'clock Sunday morning and my aisles were full by 11 o'clock. This is absolutely a knockout."

"$1,000,000 Reward" Has an Elaborate Press Book

THE advertising campaign for "$1,000,000 Reward" will contemplate the distribution of an elaborate press book, describing the great possibility of a teaser campaign offered by the name of the serial and illustrating a large assortment of cuts, feature mates and attractive slides, and containing a variety of articles for publication.

Immediately following the completion of the first episode, representatives of a number of leading exchanges viewed the first part and signed purchase contracts. Among these exchanges are the Aywon Film Corporation, New York; Celebrated Players Film Corporation, Chicago; Screenart Pictures, Philadelphia; Eastern Feature Film Corporation, Boston; Regal Films, Ltd., Toronto, and Export and Import Film Corporation, which has the foreign rights.

The first episode of "$1,000,000 Reward" will be in three reels; the remaining of the fifteen episodes will be in two reels each. The first showing to the trade will be given by the New York exchange of the Aywon Film Corporation about December 15.

C. Lang Cobb to Jacksonville.

C. Lang Cobb, general manager of the Artcolor Pictures Company, Inc., left New York, Wednesday, December 3, for Jacksonville, Fla., to negotiate for and install studios for the producing of Artcolor Photoplays in natural colors. Suitable quarters for the winter months to accommodate the Artcolor players will also be arranged for by Mr. Cobb.

All Kansas City Houses Now Pay New Tax

ALL the smaller moving picture theatres in Kansas City, and most of the larger ones, have paid the county tax imposed several months ago. The largest theatres, whose tax was $100 a month, refused to pay, and they haven't paid yet!

There will be a good-sized group of theatre managers thinking longingly of their $25 and their $50 and their $100 a year, which they possibly need not have paid!

But anyway they were saved the threat of being sent to jail, which was made against the theatres that resisted payment. And all will have to pay eventually anyway.

The county court of Jackson County, Mo., adopted a rule September 11 that all amusement places should pay taxes to the county. The schedule ranged from $50 a year for small moving picture theatres outside the city to $100 a year for moving picture theatres charging under $1 admission, and $100 a month for all theatres charging $150 or more. The largest moving picture theatres were in the $100 a month class.

These and the speaking stage theatres resisted the tax alleging under technicalities that it need not be paid until spring, if at all. The trial of the case—they were hailed into court, of course—lasted until the county court adopted a new schedule—practically the same—which was, without any doubt whatever, to be effective immediately.

RUBBERNECKING IN FILMLAND

The Rubbernecker.

RUBBERNECKING was the real thing for a part of the time this week. There was one day when we had a load of distinguished sightseers and two assistants on the old wagon.

Neither Pat Dowling nor Lieut. Ernest Revelle may like the idea of being referred to as assistants, but I don't see what they can do about it—I am writing the story and I'll just jolly well put them where I want them—what?

Your attention is called to the deucedly clever way in which I am weaving typical British expressions into this article. The reason will be apparent later. But to carry on.

Reginald Ward, the film exporter, and Charlie Christie, of the Christie Comedies, met a party of English exhibitors who are doing this country, in New York, and after the visitors started West, Charlie wired to his brother Al to show them about a bit when they got to the Coast.

I was at Christie's when the news came.

Perfectly Tickled, Old Top.

"Look here," said Al Christie to Pat Dowling, "these are important people. They'll be interested in picture making. We'll have to show them a few things. I can do the honors here at the studio, but you'll have to take care of the outside stuff. Wish I could go along but I've got a comedy on the fire that I can't leave. Get a machine and show 'em around."

"All right," said Pat. "Here's the Rubberneck, maybe he'll help."

"Ripping idea, old thing," I responded, catching the English atmosphere of the occasion with my usual keenness.

"We'll herd 'em around the burg," I continued, "wise 'em up on the late dope, put 'em to the hokum and give 'em an eye full of filmland."

Al scratched his head.

"I think you'd better take Lieutenant Revelle along also," he said. "He's just over from London and speaks British with a fine accent. It may make 'em feel more at home to have somebody along who can understand their language."

Haughty, Albeit Nonchalant.

Ignoring this cruel insinuation against the power and command over the English language as she is spoke that I am known to possess, I turned on my heel in a haughty, nonchalant, yet albeit graceful manner and accompanied Mr. Dowling in his search for Lieut. Revelle.

(N. B. I wrote the above paragraph to show Al Christie that I can sling high brow stuff when I want to.)

The three of us, Pat, Revelle and myself, met the

Clark Irvine Thoughtfully Introduced to Party of Englishmen Inspecting Studio Curios

By Giebler

English party, N. Hobart, Capt. A. Mears and Mrs. Mears and Major R. Grierson, at the hotel and drove them through the prettiest parts of our fair city to the Christie studio.

We gave the plant the once-over; watched Al Christie take Bobby Vernon, Vera Stedman and a lot of 3 to 5-year-old kids as ingredients and mix them up in a corking comedy scene.

Then we went over to Lasky's, where we were lucky enough to see George Melford making shots for Jack London's "Sea Wolf" on a rocking set that made us seasick to look at it. Noah Beery as Wolf Larsen and Tom Forman as the hero, were in the action.

Realism Ruins Rep.

Melford staged a dandy fight while we were there, and just after I got through explaining to the party that no one ever gets hurt in a movie fight because the players know how to punch each other in the jaw without doing any damage, one of the sailors in the scrap went down and took the count, and the whole show stopped, and Melford and everybody else ran up to see how badly he was hurt, and I lost my reputation for a know-it-all right there.

Next we went to Brunton and rubbered that vast place—looked in on a big set Ernest Warde is using for an adaptation of Balzac's "Magic Skin," with Jack Kerrigan; walked through Mary Pickford's "Pollyanna" sets on stage 4; inspected the Sessue Hayakawa studio; took a slant at a complete four-room house with yard, gravel paths, grass, growing plants, trees and flowers that Allan Dwan has had built up on a dark stage for his next play, "The Heart of a Fool."

I and Pat Discoursed.

We went down on the back lots at Brunton, wandered here and there in the wilderness of huts, hovels, palaces, temples, churches, saloons, Mexican villages, looked at prop houses that seemed so real, well—"So real that one feels one might jolly well live in them—what!"

Then we drove out to Culver City and I seized the opportunity to expatiate on the beauty and wonders of the landscape. I explained about the eucalyptus, palm and pepper trees. I pointed out the beautiful bungalows, the stately mansions, the oil derricks.

We paused at the La Brea asphalt pits while Pat Dowling discoursed learnedly on the bones of the dipplodoccus, the dinosaurus and gyasticutus, the dingbat and the prehistoric doodle bugs found therein.

I would have done this myself, but I had talked so much that I had a frog in my throat and couldn't pronounce big words very well. Besides, I had to let Pat show off a little.

Sol Takes Pity on the Visitors.

It was late when we got to the Goldwyn studio and little was being done in the way of production, but we rubbered the beautiful place from stem to stern and wound up by watching Reginald Barker shoot a scene for Mary Roberts Rinehart's story, "Dangerous Days," with Lawson Butt, Stanton Heck, Clarissa Selwyn and Ann Forrest interpreting the action.

There being no Joshua in the party to halt the sun in its made desire to iris out, we had to forego the visits we had planned to the Ince, the Lehrman and Arbuckle studios and beat it back to L. A. In fact we had to pass up a great many things we wanted to show the visitors, because their time was limited.

I fancy we impressed them with the magnitude of Movieland, however, and I am sure they had a good time, even if they did find the brand of English used in our circles a bit difficult at times.

Clark Tries to Explain.

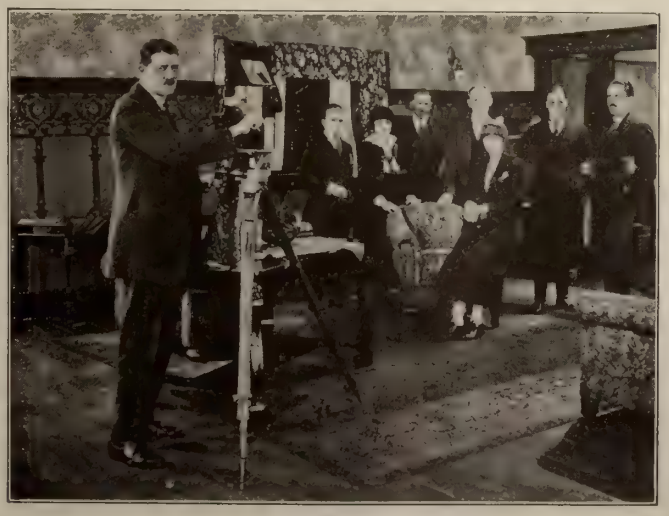
While we were at Goldwyn's, Clark Irvine, editor of the Studio Skeleton, got to talking shop, as press agents will, now and then, and mentioned Gertrude Atherton's "Tower of Ivory" which is in course of production at the studio.

Pat Dowling, being quick that way, spoke up and said: "Of course they can get all the ivory they need in the Skeleton office."

This might have passed unnoticed if Clark had not tried to explain.

"He means that we have a fine collection of ivory in my department."

If he had stopped at that it would still have been all right; they would have though Mr. Irvine was an elephant hunter and had a collection of tusks. But he kept on explaining.



Very English Atmosphere; Rubberneck's to Wear a Monocle.

Very nice English folks entertained at the Christie studios. Left to right are: N. Hobart, Bobby Vernon, Vera Stedman, Capt. A. Mears, the Rubberneck, Mrs. Mears, Lieut. Ernest Revelle, Maj. R. Grierson.

"He's trying to tell you that my head is solid ivory."

Surprise But Not Unbelief.

This was received with: "My word, how interesting, how strange!" and other expressions of astonishment. I am sure the great courtesy and politeness of the cultured Englishmen kept them from demanding further explanations, because I could see that they regarded Mr. Irvine with a new and added interest after this.

I think I will make up a glossary of the more generally used of our idiotic idioms and send it to the party after they get back home; they will find it very valuable if they ever come over to see us again.

The English exhibitors are connected with the Provincial Cinematograph Theatres, Ltd., and the Associated Provincial Picture Houses, Ltd., organizations that control "cinemas" all over the provinces of England, and they are in this country in the interest of their enterprises and to see the sights.

They left England on October 19 and expect to be back home two days before Christmas, and in that time will have "done" New York, Los Angeles, San Francisco, Chicago, Detroit, Toronto, the Grand Canyon and the movies, in addition to traveling about 20,000 miles by land and water.

No Press Agent nor Brass Band.

Surely a brief time for such a big undertaking. But they will get the most out of the trip, because they had their plans fully developed; knew just where they wanted to go, and why; what they wanted to see, and why; and they went about doing the things they had set out to do with characteristic British thoroughness.

They are the kind of people it is a delight to know, and if they had any fault it was that they were too modest. I can not imagine a party of American exhibitors of any importance going to a foreign shore without a press agent and a brass band, or coming away without getting themselves wined and dined all over the place—while these English exhibitors went about in a quiet, unassuming manner, and instead of being wined and dined by the trade, as should have been done, they reversed the order of things and gave a delightful dinner party themselves on the evening they left for San Francisco.

Mr. Hobart, the head of the party, told me many interesting things about picture shows in England and the houses controlled by his organizations.

Taking Every Measure——
Is Bert Lytell—to insure the success of his first "fewer and better" Metro, "Lombardi, Ltd."

Serve Tea to Patrons.

They do not indulge in elaborate presentations, as a rule. The usual program is nine and ten reels, and each theatre has a ten-piece orchestra. A singer is used now and then. The shows are all known as cafe theatres, and tea and light refreshments are served either in the lobby or in a parlor adjoining, before, during and after the performance.

Tea is a very profitable side line to the business and is expected by the people as a natural adjunct to any moving picture entertainment.

English theatres depend on the American producers for most of their films and the market is getting bigger all the time. The two organizations represented by Mr. Hobart's party now control thirty theatres and have seven more in course of construction.

Mr. Hobart complained about pictures for lobby display purposes and said they could not get enough, and that sometimes they only got three or four photographs with productions of the super type. This is not as it should be.

Triangle to Release One Feature Every Three Weeks

TRIANGLE will release a production every three weeks containing a star of recognized box-office value. These pictures have all been recreated. They have been recut, art titles inserted, and generally brought up to a high state of perfection.

The first release under the new system was "The Flame of the Yukon," a Thomas H. Ince production featuring Dorothy Dalton. This vivid story of the Klondike during the days of gold was released November 23. The production is rated as one of the best made by the Dalton-Ince combination and has proved a great box-office attraction.

"Betty of Greystone," featuring Dorothy Gish, will be released December 14. The picture was directed by Allan Dwan under the personal supervision of D. W. Griffith. Miss Gish is supported by Owen Moore, Kate Bruce, George Fawcett and Norman Selby (Kid McCoy). The story is of that clean type which makes it especially suitable for the holiday season.

"The Clodhopper," a Thomas H. Ince production featuring Charles Ray, will be released by Triangle January 4. It is a story of the farm written by Monte M. Katterjohn and shows "high life" on the farm and in New York. Charles Ray's adventures on the Broadway stage with a bevy of chorus girls give many opportunities to this inimitable star, and as an unsophisticated Rube from Beller's Bend he is said to be at his best. Margery Wilson leads an admirable supporting cast.

Made Supervisor of Art Interiors.

M. P. Staulcup, eighteen months a Metro art director, has been appointed supervisor of art interiors by Califord P. Butler, general superintendent of the studios in Hollywood. Mr. Staulcup was Prizma's first art director, and did the same work for the Department of Public Information's propaganda pictures before coming to Metro.

When Mr. Staulcup joined Metro in May, 1918, he handled the technical art work for the Ethel Barrymore pictures. In other Metro pictures he has collaborated with Edward Shulter, supervisor of technical work on exteriors.

"Deadline at Eleven" Has Strong Cast.

Corinne Griffith will have a strong supporting company for "Deadline at Eleven," the newspaper story which will be her next Vitagraph release. It will include Frank Thomas, Webster Campbell, Alice Calhoun, Maurice Costello, Dodson Mitchell, Emily Fitzroy and Ernest Lambert.

"Deadline at Eleven," is a newspaper story, written by Ruth Byers, a newspaper woman, with the scenario by Lucien Hubbard, formerly a newspaper editor. Miss Griffith already has begun the picture under the direction of George Fawcett.

COMING-

The SECOND SERIES of
our FEWER and BETTER PICTURES

You know how the first series exceeded our claims in box-office values and artistic qualities. ~ Well, these even excel them as fine and superior as they were.

Each is based on a world famous play or book. Their titles are household words. Their stories have thrilled & entertained millions. Your patrons are waiting to see them on the screen with popular stars like ~

MAY ALLISON
BERT LYTELL
& VIOLA DANA.

If you dont show them, you'll deprive yourself and your patrons of the best!

BOOK THEM AND CLEAN UP!

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

COMING-

The FIRST!

is the first of the 5 world-famous DRURY-LANE MELODRAMAS Screen Classics, Inc., will make during the coming year

The Hunt for Treasure at the Bottom of the Sea!

The Race of Death between an Automobile and a Motorcycle!!

The Flight by Airplane!!!

The Duel in the Ocean Depths !!!!

-are just a few of the big thrills that follow in dizzy succession in this hair-raising production.

The BEST of LUCK

With an ALL-STAR CAST

by Cecil Raleigh & Henry Hamilton.
Directed by Ray C. Smallwood. Scenario by A.S. LeVino.

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout

COMING-

The SECOND!

SHOULD a WOMAN TELL?

With ALICE LAKE and an exceptional cast, including Jack Mulhall & Frank Currier.

Story & scenario by Finis Fox.
Directed in 6 absorbing acts by John E. Ince.

This big, tense, human drama, as gripping and powerful as it is appealing, is the story of a woman confronted with one of life's greatest problems.

MAXWELL KARGER
Director General

METRO
PICTURES CORPORAT

the British Empire. — Sir William Jury, [illegible]aging Director.

COMING-

The THIRD!

The big Broadway play of Cohan & Harris that New York audiences couldn't get enough of!

A Romantic Drama of Great Heart Appeal!

Winsome

VIOLA DANA

in

The WILLOW TREE

by J. Benrimo & Harrison Rhodes

Scenario by June Mathis. Directed in 6 acts of superb beauty by Henry Otto.

METRO

Maxwell Karger, Director General.

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout

COMING-

The FOURTH!

Beautiful

MAY ALLISON

In OLIVER MOROSCO'S greatest New York stage success~

The WALK-OFFS

by the authors of "Lombardi, Ltd." Frederic and Fanny Hatton

Adapted by June Mathis & A.P. Younger.

Directed by Herbert Blache.

METRO

Maxwell Karger ~ Director General

the British Empire. ~ Sir William Jury, Managing Director.

OUR CARDS *are on the* TABLE *for* 1919-20

COMPARE *them with all others!*

THE FOUR HORSEMEN OF THE APOCALYPSE
by Vicente Blasco Ibañez

JUDAH
by Henry Arthur Jones

FINE FEATHERS
by Eugene Walters

PARLOR, BEDROOM AND BATH
by C. W. Bell

ELIZA COMES TO STAY
by H. V. Esmond

THE OUTSIDER
by Julia Herne

THE SKYLARK
by William Wallace Cook

QUINCY ADAMS SAWYER
by Charles S. Pidgin

ALIAS JIMMY VALENTINE
by Paul Armstrong

STRONGER THAN DEATH
by J. A. R. Wylie

SHOULD A WOMAN TELL?
by Finis Fox.

THE WILLOW TREE
by J. H. Benrimo & Harrison Rhodes

THE WALK-OFFS
by Frederic and Fanny Hatton

THE RIGHT OF WAY
by Sir Gilbert Parker

OLD LADY 31
by Rachel Crothers

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J. A. R. Wylie

SHORE ACRES
by James A. Herne

SOME BABY
by Zellah Covington & Jules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatton

THE CAVE LADY
by James Cullen

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas. A Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Danby (Mrs. Frankau)

WHOLLY INNOCENCE
by H. Austin Adams

THE NATIVE BORN
by J. A. R. Wylie

LA MAISON DE DANSE
by Noziere and Ch. Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the french of Ponson & Wicheler

L'HOMME RICHE
by Jean José Frappa and Henri Dupuy-Mazuel

AND FIVE WORLD FAMOUS DRURY LANE MELODRAMAS ~

THE BEST OF LUCK — HEARTS ARE TRUMPS

THE MARRIAGES OF MAYFAIR — THE HOPE

THE GREAT MILLIONAIRE

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

Get Ready!
for
NAZIMOVA
in
Stronger than Death
METRO PICTURES CORPORATION

Watch for the Announcement

Maxwell Karger,
Director General

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Ltd., Exclusive Distributors throughout the United Kingdom. — *Sir William Jury, Man. Dir.*

"Let George Do It!"
Motto of the villains in George Seitz's Pathe serial, "Bound and Gagged."

Names Next Hammerstein Release.

Many southern scenes are required in "The Woman Game" announced as Elaine Hammerstein's third Selznick picture. William P. S. Earle, who will direct the production, left New York for the far South early in the week and arrived in Charleston, S. C., on Friday, November 28, where he will spend some time looking for the exact locations required by the script.

Mr. Earle expects to visit Savannah during the trip and several of the smaller cities of the southern states. He was accompanied by his assistant.

Goldwyn Week in the Twin Cities.

The Ruben & Finkelstein theatres in St. Paul and Minneapolis are featuring an all-Goldwyn bill and playing to heavy business in all four first run houses. Goldwyn Pictures are showing at the four theatres. In St. Paul at the Garrick Theatre, Geraldine Farrar in "The World and Its Woman" is the feature. Rex Beach's "The Girl From Outside" formed the bulk of the program at the Liberty. In Minneapolis the Lyric Theatre is running "The World and Its Woman" and at the Strand it will be "The Girl From Outside."

National Film to Make "The Kentucky Colonel"

THE National Film Corporation announces work has been begun on a story with a Southern setting, called "The Kentucky Colonel." Details as to cast, direction, and other bits have not yet reached the East from Los Angeles. However, Joe Brandt, general representative of the National, is confident that it will maintain the standard set in the two most recent releases of the company, which are "Hearts and Masks" and "The Confession."

"It will be one of the biggest hits ever sent East, both because of its charming story and the excellence of the cast," says Producing Manager Bernstein.

"The picture will be finished within the next few weeks."

The Hollywood studios of the National have been going full blast for several months, turning out feature productions which have won approval.

The National players are being continually augmented with film folk who have won reputations for photoplay work. The present company is now headed by Elinor Field, Francis McDonald, Lloyd Bacon.

Joe Brandt, general representative of the company, whose office is at 1600 Broadway, is highly gratified at the manner in which the productions of the National have been received.

Metro Completes Second Round of "Fewer and Better" Pictures— Are Scheduled for Early Release

WORK on four of the five Screen Classics, Inc., special productions that comprise the second round of Metro's "fewer and better" pictures has been completed under Maxwell Karger at the Metro studios in Hollywood. The fifth, "The Right of Way," starring Bert Lytell, will be finished last, about a week behind the other four which had the advantage of a week's start.

Ten weeks of careful work was devoted to the filming of each of the productions. The first to flash under the finish wire was "The Best of Luck," A. S. Vino's adaptation of the Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins with an all-star cast. Next was "Should a Woman Tell?" by Finis Fox, featuring Alice Lake and an all-star ensemble. Finishing on the same day were "The Willow Tree," the Cohan and Harris stage play by J. H. Benrimo and Harrison Rhodes, starring Viola Dana, and "The Walk-Offs," the Morosco stage hit by Frederic and Fanny Hatton, with May Allison in the stellar role.

"Best of Luck" a Thriller.

Jack Holt, Kathryn Adams, Lilie Leslie and Fred Malatesta have the leading roles and are featured in "The Best of Luck." Ray C. Smallwood directed the production and Harold Wenstrom photographed it. The photoplay is a thriller of the sort that made Drury Lane famous the world over as the home of the exciting melodramas. Edward Shulter was the technical director.

"Should a Woman Tell?" is Alice Lake's first vehicle as a featured player under her five-year contract with Metro. Prominent in the cast are Jack Mulhall and Frank Currier. John E. Ince directed the production and Sol Polito photographed it.

The story opens in a quaint New England fishing village, but later drifts to Boston fashionable society.

Viola Dana's new Screen Classics, Inc., production "The Willow Tree," scenarioized by June Mathis, tells a modern story based on an ancient legend of Japan. The action occurs in Nippon. Many beautiful settings were constructed under the technical direction of M. P. Staulcup.

Miss Dana is supported by Pell Trenton, Edward Connelly and "Jack" Yutaka Abbe. Henry Otto directed and John Arnold did the photographing.

A Satire on Modern Society.

Miss Allison in "The Walk-Offs" was directed by Herbert Blache, with Arthur Martinelli in charge of the camera. June Mathis and A. P. Younger made the scenario from the Hattons' play. John Holden was art director. In this satire on modern society Miss Allison wears a number of stunning gowns. Prominent in the supporting cast are Emory Johnson, Joseph Kilgour, Darrell Foss, Kathleen Kerrigan and Claire Du Brey.

June Mathis scenorioized "The Right of Way," Bert Lytell's starring vehicle, from Sir Gilbert Parker's novel of the Canadian North Woods. The director is Jack Dillon and Robert B. Kurrle the cameraman. Beatrice Joy, Carmen Phillips and Virginia Caldwell are prominent in the feminine portion of the supporting cast, while strong male roles are in the hands of Frank Currier, T. H. Gibson-Gowland, Henry Harmon, Antrim Short and Graham Pettie.

AUSTRALIAN TO MAKE PICTURES HERE

Beaumont Smith to Bring Own "Atmosphere", and Manufacture in Los Angeles for the Home Folks

THE month of November has been notable in Australia for the release of no less than three locally made features, two of which are the initial releases of newly formed companies that will produce regularly. The information is contained in a letter to Moving Picture World from Tom. S. Imrie, of Sydney, Australian correspondent of this publication.

The best of the three subjects is said to be "The Sentimental Bloke," the first E. J. Carroll release, and produced by Raymond Longford. It introduces Arthur Tauchert in the title role. The picture was at the time of writing running its third week at the Theatre Royal, Sydney, and was booked there for an indefinite season.

The Beaumont Smith Film Company has released a feature comedy entitled "Barry Butts In," with Harry Lupino as the chief funmaker. While the picture is amusing, the settings and production could be considerably improved upon.

Anzac Plan Criticised.

An independent feature, a version of the stage play, "Struck Oil," is the third of the month. This film, produced by W. Franklin Barrett, is of average quality, and with the assistance of a well-known cast will undoubtedly draw well. The initial screenings were well patronized.

It is said that Beaumont Smith intends visiting America to produce Australian subjects. He will take with him several of Banjo Patterson's stories, his first release being that author's "The Man from Snowy River." This will be followed by other typically Australian pieces, including Henry Lawson's "While the Billy Boils." His plan is to take "cut-ins" and scenes that must be identified as Australian before he goes. The rest of the film he will make in Los Angeles.

Saddles of Australian shape will be taken to replace the "arm-chair" type usually seen in American films and other efforts will be made to present an Australian atmosphere. The plan is not receiving very favorable comment in Australia, as it is considered that the country possesses everything necessary for successful production.

Ince Picture Scores a Hit.

The American Picture Theatre, Sydney, which closed during the "flu" epidemic, has been rebuilt and renamed the Shell Theatre and is catering to high-class patronage. As an opening program, D. W. Griffith's Paramount drama, "The Greatest Thing in Life," headed the bill, supported by a World feature and comedies. Thomas H. Ince's "Civilization" followed. This attraction, despite a belated arrival, is proving a big drawing card.

H. H. Marcus, until recently publicity manager of Feature Films, Ltd., has launched a new company in Sydney and will distribute industrial films previously handled by the Paramount exchange. He is getting out a "Who's Who in Films in Australia."

Opens Branch at Lismore.

Australasian Films, Ltd., has opened a branch exchange at Lismore, N. S. W., in the North Coast district. The manager is W. H. Puddicombe. Alfred Rolfe, a pioneer producer, and recently with Australasian Films, Ltd., as director, has been trying to arrange for the filming of the melodrama "Robbery Under Arms." The police department has instituted a strict censorship and refuses the necessary permission. Mr. Rolfe will, therefore, offer the melodrama for sale to American concerns.

Many First-Run Bookings Secured on "Desert Gold"

THE heaviest week's volume of new first-run contracts for Zane Grey's "Desert Gold" since the initial pre-release of the Benjamin B. Hampton production, is announced by the W. W. Hodkinson organization to be that for the last week in November.

Contracts for first runs in large cities signed during the past week include the Hamilton, Lancaster, Pa.; the People's, Port Arthur, Tex.; the Palace, Great Falls, Mont.; the Rex, Racine, Wis.; the Burke, Kenosha, Wis.; the Fuller, Kalamazoo; the Crystal, Joliet, Ill.; the Signal Amusement Company's houses in Chattanooga, Tenn.; the Bijou, Springfield, Mass.; the Alamo, Louisville; the Majestic, Port Huron, Mich.; the Alhambra, Canton, O.

Then Along Came the Christie Follies Girls.—So We Made this Picture.

THE CHRISTIE FOLLIES GIRLS—By H. J. Hoose

"Here's to the stars," says Peggy.
"Here's looking at you," says Flo.
"Come over to me," says Helen;
While Zeleta says: "Do it just so."

Then the "bird" on the end starts chirping:
"Forget them and look at me;
"I'm the girl they call Marjorie;
"I'm doing a dance, don't you see!"

Advertising for Exhibitors

By Epes Winthrop Sargent

Annual Excitement Breaks Loose in Butte and American Wins This

ABOUT once a year the rivalry between the American and the Jensen and von Herberg houses breaks out in Butte, Montana. Last year you may remember that Ruffner spilled the beans by shooting at the American for charging an increased admission for "The Heart of Humanity." He got away with it. This time the odds lay with the opposition. The American has booked in "The Miracle Man," and the Peoples took "The Brute Breaker" and made it into "A Miracle Man; or The Brute Breaker," H. A. Albright got wind of the movement and as soon as they started their advertising he ran a scatter ad; a two threes, which read:

DON'T

Confuse GEORGE LOANE TUCKER'S PARAMOUNT-ARTCRAFT SPECIAL production, "THE MIRACLE MAN" (starting at the AMERICAN theater Nov. 17th), with any inferior picture bearing a title FIXED to resemble it! Wait for the genuine!

—Paramount-Artcraft Picture Corp.

A Two Threes Scattered to Fight a Fictitious Title.

This was repeated several times in each paper, that it might not be overlooked. The second day carried a trailer to the house's regular space, which ran:

RANK AND R-RANK

When George Loane Tucker produced his Paramount-Artcraft Special, "The Miracle Man" (to be shown at the American starting Nov. 17th), he created a motion picture of the highest possible rank—but—suppose some local exhibitor, envious of "The Miracle Man"—of its greatness, should pop up and say—"Why not change the name of the inferior feature that I show next Sunday—make the title resemble closely the genuine production, "The Miracle Man," and reap a quick harvest from the unsuspecting public?" That is "Rank" with the Double "R"!

Moral—P. T. Barnum was Wrong!

The third day was followed by another trailer of about the same size (a three three and a halfs), and a Paramount field man happened to drop into town. He was all ready to go to work, but the next morning the Peoples was advertising the picture with its proper title only, and their campaign merely served to advertise more fully the production at the American. This merely serves to confirm what we said of last year's row: that a stiff scrap is the best way to meet opposition. Last year the comebacks were so subtle that Ruff was enabled to get away with near-murder, but Mr. Albright got out the sledge and hammered away, which is the only thing to do. If your opposition gets after you and you are in the right, the only thing to do is to fight back so hard that you press him onto the ropes. That's no time for sarcasm or inuendo. That is when you need the club and a stout one, at that. And as soon as he had them closed up Mr. Albright stopped. He didn't linger around to crow, but got right down to the proper business of advertising his picture. That, also, is in the right line. We think that he has done exceptionally well. But Mr. Albright used that polka-dot portrait of Fairbanks for "His Majesty, the American," and he is an artist himself and must recognize the fact that this cut is a crime as well as an eyesore. On his advertising for Arbuckle in a comedy he writes: "I believe that a friendly picture should be handled in a friendly manner. Of course copy must not be chummy to the point of silliness, but I think that if it is handled well, this style is effective." In other words he suits his style of selling talk to the type of the story; which is one of the first rules of good advertising. It is a rule not always followed, but it should be. A man who wants a comedy should be approached with less dignity than a man who is asked to buy a drama, just as a confectioner can be more jolly than an undertaker in business hours. This quotation shows the style:

Fatty's still keeping the old town roaring—so, if you enjoy a good round of wholesome, open-faced laughter, drop in this evening and start the week with a smile.

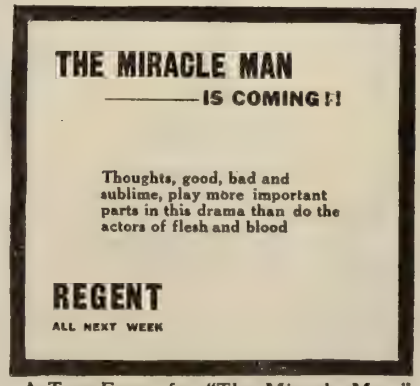
Care should be taken to avoid confounding cheap chatter with an easy approach. Undue familiarity will negative all the good. It must be easy, but not presumptuous. We are rather proud of Mr. Albright, who is making good, just as we thought he would, and who is steadily improving as he gains in practice.

—P. T. A.—

Stanley Chambers Makes Good Use of Small Spaces for "Miracle Man"

Stanley Chambers, of the Palace, Wichita, Kan., writes that they put the production of "The Miracle Man" into a drama house for a nine day run and made a clean-up. He made a remarkably good campaign in the papers, using plenty of space and never repeating an advertisement. His displays ran all the way from two fours to four twenties.

One of his two fours puts this play into a nutshell when he advertises:


THE MIRACLE MAN
IS COMING!!
Thoughts, good, bad and sublime, play more important parts in this drama than do the actors of flesh and blood
REGENT
ALL NEXT WEEK

A Two Fours for "The Miracle Man."

This is the real secret of the success of "The Miracle Man." It is not merely a play. The thought back of the play is what gives the production its appeal. It is not merely a play; it is the embodiment of a great thought. Try that angle in your own advertising.

Mr. Chambers writes that business is booming in his section and prosperity reigns except when a strike comes along to gum things up. That's just it. One of the greatest chances the country has ever had is being ruined by the small proportion of Bolshevists who are disrupting organized labor.

—P. T. A.—

Gift Scheme Works Well Booming Attendance at Serial Productions

JOHNNY MACK found that the toy balloon for four consecutive matinees worked so well at his Hill theatre that he has enlarged the scheme. Using much the same style of coupon card employed recently, he offers a toy aeroplane to all who attend the first six episodes of "The Fatal For-

tune." Broadly speaking, the gift or coupon scheme is one to be avoided. The program should attract business if it is to hold business and lagniappe in the shape of presents will not help to hold business after the gift giving has been discontinued. But Mr. Mack directs his appeal to the children, and he knows that if he gets them for the first six episodes he has them clinched for the remainder of the series, just as getting them in for four Saturday matinees in succession gave them the habit for the season. And he directs his appeal only to the children, which limits the scope of the plan to those who are less readily appealed to by the newspaper and other printed advertising. In these conditions the scheme works well. At the cost of a portion of the first day's receipts he assured an attendance for practically all of the series, and incidentally he makes the kiddies his staunch friends.

—P. T. A.—

Stanley Chambers Hits Nail on Head in Talking on His Advertising Plans

STANLEY CHAMBERS, of the Palace, Wichita, writes a whole book when he says that an exhibitor can make a story get over, or at least help it to, with the proper sort of promotion. He writes:

The "Teeth of the Tiger" "ads" are entirely of my own, not even a line did I take from the Paramount press book. I personally figured their method of exploitation on this picture was bad for my house. To tell the people that you have a Arsene Lupin detective story—or a murder mystery—I have found is not exactly the character of story that pleases the people and does the business. It may do for some houses of

A Pair of Two Column Displays and a Double Twelve and a Halfs, from the Palace, Wichita.

a different following. I started an exploitation stunt to arouse the curiosity of the public, and at no time did I tell them the character of story or anything about it either in press notices or "ads," leaving everything to their imagination, consequently the picture went over big the first day, and continued to go big each day, the last day of run being the largest. The people were pleased as a whole. Now if I had laid a lot of stress on the murder mystery and etc., the effect would have been harmful to the picture. For they would have had this in mind when coming to the picture—if they ever got started at all. My opinion is that exhibitors do not study the exploitation end of the pictures enough, and are too anxious to take some other person's snap judgment on same. Anything to get the picture over. If a theatre manager's advertising has the confidence of the public and is easily recognized with good copy and make-up, he can do a lot in helping put the picture over in advance if he will just invite his audience and please them. A good deal of this pleasing the public and bringing the coin to the box office is entirely up to the manager, and I think no office boy at any time should be allowed to get up one piece of copy for the paper. After booking the film it is the next big essential thing. In fact it is as big as booking the film, sometimes bigger.

We might take exception to Mr. Chamber's comment on the "snap judgment of another person." We believe that the average press agent gets out a press book to help the majority of the users of the film. It does not happen to suit Mr. Chambers, but that is not saying that it might be the best angle for eighty per cent. of the houses. The big point is that Mr. Chambers has the intelligence to study his clientele and to frame his ads to their taste. Few managers realize how much they can help a film with advertising. They do not realize that if they overboom a story they may get the people in only to send them away dissatisfied. They have made money on that one feature, but perhaps have lost three times as much on stories which follow. On the other hand underbooming may bring the patron into the house with an unrealized contempt for the subject. It doesn't sound good, so probably it is not good, but he has no other place to go so he takes it in and does not realize how good it is because he has not been told. This may sound foolish, but study it out. It works the same in all theatrical advertising and it has been working that way all of the twenty-seven years we have been watching. It is advertising and the **proper** advertising which counts for everything, whether it be the circus side show or grand opera. For "The Teeth of the Tiger" about the same style was used throughout the week. The outside displays are parts of full two column spaces, the remainder of the space carrying a verse. The only difference between the two is the double twelve and a halfs used as the run was ending. The cut does not come out very well, but it gets over. The circle, forming the lower portion of the exclamation point carries a tiger's head. It is effective, though it carries very little selling talk. It aims to sell on the house reputation. The second cut shows fourteen and fifteen inches across three columns. Both of them give almost the entire space to the Sennett special. This seems to have been done by most of the leading houses carrying this feature. Many houses use the comedy for a second attraction, even though it may be program stuff, but this special was played for almost the entire space, even though

A Three Fourteens and Fifteens in Which Most of the Space Goes to a Feature Comedy.

the dramatic feature was also a comedy widely known through its repeated presentation by stock companies. A good comedy will always attract. It will pay to play them up.

Store Hook-Ups Growing More Popular to Advertise Feature Attractions

THE store hook-up, first started by the "Mickey" campaign, has grown immensely popular. In time it will be overworked and lose its value, but at present they are to be found everywhere. The other day a photographer was sent to make a plate of a drug store window on Forty-second street, where an entire window was being given over to "The Miracle Man" in book form with stills advertising the current showing at the Rialto.

Two Windows, a Drug Store and a Cigar Shop, Showing Hook-ups for "The Miracle Man."

By merely broadening his field the photographer was able to include the cigarette hook-up for the same play, worked with the United Cigar Stores. This last is shown just to the left of the main display, a window card showing the star and an endorsement of the cigarette. It is a far cry back to the days when it was not even possible to get true-to-the-film one sheets, or that slightly later day when they cost fifteen cents each and even then represented a loss to the film producers.

—*P. T. A.*—

Torn Theatre Tickets Advertise "Other Half"

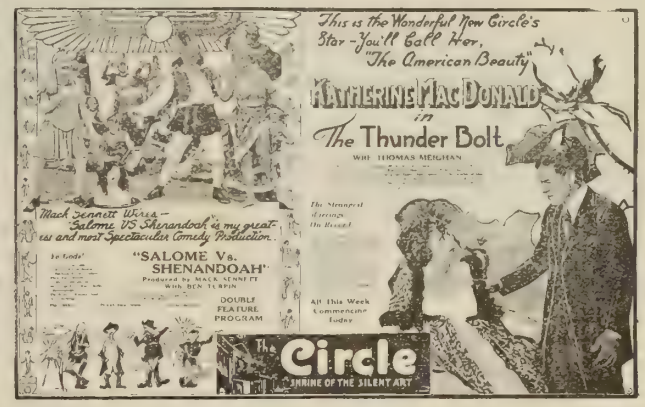
Clune's Theatre, Los Angeles, used what appeared to be torn theatre tickets to advertise "The Other Half" recently. The tickets were printed up to suggest a half ticket with the stub end showing, but so clearly done as to make it plain that it was not good for admission. Then they were torn across with the text "See 'The Other Half' at Clune's Broadway."

—*P. T. A.*—

McCormick Develops Unusual Advertising for the New "American Beauty" Girl

THE First National offered some unusual advertising in the trade papers for Katherine McDonald, and S. Barret McCormick, in announcing her appearance at the Circle, Indianapolis, has followed their lead and has produced some unsually effective work. That on the right is one of the best we recall having seen. It gives a remarkably soft effect and is typical of the announcement. That on the left is almost as good. In both instances he has been unusually successful in getting half tones from rush newspaper work, for these examples are from the paper direct and are not reproduced from proofs carefully pulled. A lot of displays which look well in the proof will mud up on the press, but these came through without a trace of damage. The second example is a cross page elevens in which he splits the space between the feature and the special Sennett. The two types of cuts do not blend well, but they make a

A Pair of Three Nines from S. Barret McCormick, Unusual in Their Departure from Established Standards.



A Cross Page Elevens for the Circle.

remarkable combination and the very lack of cohesion emphasizes the fact that it is a double attraction. If the two designs were more harmonious, this fact would not be so clearly set forth.

—*P. T. A.*—

Open Display Is Better Than Long Talks

This display from the Royal, Tulsa, Okla., is a three fives, but it does not possess the value of a smaller space better displayed. This is because the lines are so placed that they blank each other. The star is hidden under the edge of the table and the title is killed by the three lines in bold capitals below. All capitals are bad in any case, but when the use of all capitals detracts from the proper display of more important lines, the offense is multiplied. It pays best to get the star and title in good display even at the cost of

ROYAL
Today
and
Monday
The Picture
With
1000 Laughs
GEORGE
WALSH
IN
NEVER SAY QUIT
WHEN THIRTEEN AND THE JINX JOIN HANDS THERE'S TROUBLE BREWING—SEE THIS PICTURE AND LEARN HOW TO DODGE THE HOODOO—BUBBLING OVER WITH GOOD HONEST COMEDY—THE COOLEST THEATER OF ALL
SCHEDULE: 11:30, 12:30, 2:00, 3:30, 5:00, 6:30, 8:00 AND 9:30

A Nice Example of Open Display.

lost argument on the other lines. Star and title should be so easily read that even the person who is not reading the advertisement cannot avoid getting the message. If argument can be added, so much the better, but it is more profitable to advertise the star unmistakably than to take a chance on having the entire advertisement read.

Minneapolis Lobby Mixed for "Rough Riding Romance"

The Metropolitan Theatre, Minneapolis, used an elaborate display in its lobby for Fox's Tom Mix production, "Rough Riding Romance." A six sheet and two cut-outs were used above the entrance and a cut-out of the star, on horseback,

Mixing up the Metropolitan.

was used to the left, while one and three sheets were also employed to supplement the stills. The mounted figure was built up from the six sheet shown in the upper space, the rest being drawn by the house artist.

P. T. A.

St. Louis Houses Unite to Boom Keenan Play

Combining forces, the Grand-Florissant, Kings, Pershing and Shenandoah theatres, St. Louis, put over Keenan's "The World Aflame" in proper style. As pointed out in a recent issue, combining the spaces of two houses works to advantage even where different subjects are booked, but here all four houses had the Pathe attraction and could unite in

Several Street Wagons Were Used to Advertise All Four Theatres at Once.

booming the play in large spaces, each house riding at the bottom. The perambulators showed the advertisement for four houses, but six theatres came into the advertising space in the newspapers, and each of the six houses had the full benefit of seven sixes at the cost of seven column inches. Two of the houses ran Sunday to Wednesday inclusive, two others had it for three days and two for two days only, but all six got the big space in the Sunday papers. The houses also made a special effort with their fronts. The first cut shows what the Shenandoah did with a common type of lobby and front. It is largely bill-

The Front of the Shenandoah, St. Louis, for "The World Aflame."

board work, but the banners are also prominent and back up the straight lithographic display. The painted frame in the foreground does not show up well because of its color scheme, but it is neatly designed and carried considerable text to back up the picture displays on the other boards. The ornamental front of the Pershing was masked in with awning cloth or bunting, presumably in the national colors, with a banner above. This is less elaborate than the Shenandoah, but without a marquise the display shows to good advantage. These

The Pershing Front.

two fronts show the two most general types of lobby, those with and without the marquise. Where the sidewalk is covered it does not give as good results to run a banner alone. The broken display yields a better return, but with an unobstructed front the banner is the most effective—if not always the most artistic. It would seem that for this subject a good display would be a globe, open at the top, with strips of salmon colored chiffon kept streaming by means of an electric fan and with white and red lights to illuminate the fabric along the lines of the old serpentine fire dance. The globe should be opaque, lettered with the title, and the top of the device should be well above the heads of the spectators. It would make a fine sidewalk device and work as well on the top of a marquise.

P. T. A.

Blended Features Work Best

A western house sends in an advertisement announcing the Roosevelt film and a "shimmie" contest. This is about on a par with adding a Mack Sennett bathing girl comedy to the Passion Play to give the show a little pep. Those who come to see the dancing will not care for the film and those most likely to be attracted by the film will stay away on account of the dance. It would seem that the house would lose either way. In these days of selective booking, it should be possible to have the show entirely in harmony even to the smallest feature, and certainly Roosevelt and the Shimmie will not mix well on any program.

P. T. A.

Calcutta Picture House Celebrates Anniversary

The Picture House, Calcutta, celebrated its first anniversary under the management of E. H. Du Casse on August 1, and it did about what a big theatre here would do. It booked in an unusual attraction and then talked about it. The full page display reproduced is from the Calcutta Statesman

TO DAY'S BIG EVENT!
PICTURE HOUSE
TO-NIGHT'S BIG EVENT!
FIRST ANNIVERSARY under Mr. DuCASSE'S CONTROL
FRIDAY, AUGUST 1st, 1919
"THE LEGITIMATE OCCUPATION OF MAN'S MIND IS WOMAN"
WOMAN

A Full Page from an Indian Newspaper.

for the opening day. The lay-out is very good, the selling talk running down the sides of the cut. At the bottom there is more selling talk in the center panel while those on the sides speak of the progress of the house and promise even better things to come. It doesn't matter whether it is India or Indiana, the basic rules of good management are the same the world over and this might well be a page from an American newspaper. But the house program marks the difference for there are many whiskey and beer advertisements winding up with the announcement that the brand is on sale at the bar, and it ends the formal program with "God save the King Emperor." The program is an eight pager with cover showing a man and woman on a magic carpet floating above the theatre; a very appropriate design since the pictures can transport the spectator to the ends of the world. There is no house stuff other than the formal program in the double middle and for the anniversary Mr. Du Casse had to print an insert because of the numerous trade advertisements.

$howman to $howman

$ee The$e Page$ of Ticket $elling $tunts

Dallas Showman Profits on Advertising of Opposition

JOHN DESTEFANO, manager of the Queen Theatre, Dallas, recently made a handsome profit from the advertising paid for by his opposition. He analyzed the effect of the heavy exploitation which the Hippodrome had done in connection with the star of a picture and immediately booked another picture by the same star to begin just as the other run ended.

Dallas Hippodrome used extensive exploitation in connection with Mary Pickford in "The Hoodlum." Every stunt of which the picture is capable was employed by Hal Norfleet, the manager, from a gaily decorated "hoodlum" wagon driven about the streets to cutouts of "Our Mary" sliding down a coal shute. By the time "The Hoodlum" opened there was no one in town but what knew that Mary Pickford was going to be at the Hippodrome—for the star had been exploited as heavily as had the picture.

When the picture went into its second week, DeStefano noticed that practically everyone with whom he came in contact was talking about Mary Pickford. He got the idea then and telephoned the First National Exchange, with the result that he succeeded in getting the star in "Daddy Long Legs" for the last four days of the week after "The Hoodlum" closed. It was a repeat date for Dallas on "Daddy Long Legs." The Hippodrome had used that Pickford for a two-weeks' run last April.

DeStefano relied almost entirely upon the Pickford vogue which had been established by "The Hoodlum." He used but one advertisement in each of the five Dallas newspapers to announce the dates and let the picture take care of itself.

HOP ONTO SNOWBANKS

The old stuff goes best—very often. Take the matter of snowbanks that are piled in the street by the sweepers. Or the great piles that the wind stacks up as it swirls around corners.

When it looks like snow, prepare. Have attached to long sticks painted cards to announce your attraction. For instance: Harry P. Kornblum, Criterion Theatre, Evansville, Ind., saw a snow storm coming and beat an ordinance against sidewalk advertising.

The Kornblums (for Mrs. Kornblum is always reckoned with in conection with the Evansville Criterion) had "Reaching for the Moon" as an attraction. They prepared the sticks and signs and late at night went through the maze of snow banks with their "ballyhoo."

Next morning everybody laughed when they saw the snowbanks "Reaching for the Moon." Wherever snow falls picture showmen can capitalize the banks—if they keep their mind on their business.

WHAT IS SHOWMANSHIP?

Is it merely the knack of putting over an attraction by the aid of novel, smashing advertising or in some other manner?

Or is there a more complicated meaning to the expression?

WE WANT EXAMPLES.

Help "the other fellow" and therefore help yourself by telling us in detail how you worked out an idea that sold more tickets.

We want to pass them along. Take time to tell your brother showmen how they can "cop the coin."

COME ON! KICK IN!

An idea worked on one picture may be adapted to some other one. Ideas that make money in one town will work equally well elsewhere.

Kick in with your tried-and-proven showmanship ideas.

Moving Picture World wants to print and pass them along.

Idea for Big Theatres

The Olympic, Boston, heavily exploited "The World and Its Women" for first-run. The screen presentation was a good "follow-up" of the advertising. At the opening of the performance slides were thrown on the screen announcing the coming of Geraldine Farrar.

When the slides were shown, "La Tosca," as sung by Farrar, was given by a Victrola in the orchestra pit. The courtesy of the music store that supplied the Victrola was acknowledged.

An effective piece of staging was revealed with the raising of the screen, disclosing a cut-out of Geraldine Farrar seated on the top of a circle, indicating the world.

The cut-out was 25 feet high and was made particularly striking by a play of lights on the red plush curtains that formed a background for the display.

Art In Advertising.

A good looking and attractive lobby display advertising "The Country Cousin" was put on by the Olympic Theatre of Pittsburgh, Pa. A fence built of bark encircled the top of the booths in the Olympic lobby in the front and rear entrances of the theatre. Autumn leaves were entwined in the bark, and rose colored lights concealed within the fence shone through the leaves, making an appropriate and attractive display.

There Are Ministers of Narrow Mind and Then Again There Are Ministers Who Believe in Films

JUST as a leaf at a time giant oaks are stripped by the autumn winds, ministers are one by one letting the light of motion pictures shine into their self-inflicted obscurity of mind. For more years than anyone can remember the church and stage have been taking a crack at each other—and in later years the screen has been the object of both just and unjust criticism.

So much to serve as an introduction to some facts sent to us by Oscar A. Doob, exploitation expert for Famous Players-Lasky's Cincinnati distribution staff. Read them through, then turn them over to your local editor and ask him to reproduce them.

In Springfield, O., Rev. Theodore Tedesche is rabbi of the chief synagogue. He had witnessed a presentation of "The Miracle Man" in Cincinnati before the film was shown in Springfield.

Rabbi Tedesche returned to his pulpit filled with inspiration and enthusiasm. He preached a sermon on "The Miracle Man" and declared that he would dismiss his congregation when the picture reached Springfield, so that his flock could witness the presentation.

When the photoplay did arrive at the Majestic, Springfield, Dr. Tedesche kept his word. He again preached on the picture and told his congregation that he would excuse anyone present who had not seen the picture and urged them to leave the synagogue and attend the picture theatre.

In Hamilton, Ohio, the Rev. Dr. Charles Matthew Browne authorized publication of a statement in which he explained that he would gladly show "The Miracle Man" in his church Sunday.

In Louisville the Rev. Dr. Lowell, a leading clergyman, sent an unsolicited testimonial claiming "The Miracle Man" as the best sermon preached in his city.

The Rev. Dr. David McKinney, chairman of the Law Enforcement Committee of the Cincinnati Federation of Churches, also issued a public statement on the picture.

Indianapolis Circle's Trade Mark.
A good way to establish prestige and identify advertising.

This Showman in 8,000 Town Attracts from Forty-Mile Radius by Advertising and Checking Results

ACCORDING to Frank A. Salisbury, manager of the Theatre Visalia, Visalia, Cal., there is more to showmanship than being able to put a big picture across in a big way. There are times, according to his experience, when a big picture is out of place. It is the ability to judge the "when" and "how" that makes box office records keep continually on the upward road.

When Mr. Salisbury first took charge of the Theatre Visalia, exploitation, novelty presentation and other means of luring people to a theatre were unknown. The incredible magnitude of his task of making the Theatre Visalia a sound commercial inestment loomed large in view of the fact that Visalia is a city of 8,000 persons when everybody is at home.

But there was one source of patronage that previous showmen of Visalia had overlooked. This took form in the shape of a fertile bit of farmland whereupon lived prosperous men of the soil who were not conscientiously opposed to the motion picture method of amusement.

He Cogitates—Then Acts.

Cogitating along this line of thought led Salisbury to a conclusion. He decided to make out a mailing list. Every person in Visalia and vicinity would be notified about the great attractions at the Theatre Visalia at regular intervals. He would print a program in the form of a circular which would outline the attractions for the next five or six days in advance.

And, just as many other exhibitors have thought of good plans only to find that the application is not as easy as the thought, so did Mr. Salisbury find that making out a mailing list was a fine idea—but where were the names.

The local Chamber of Commerce, County Councils of Defense, courthouse records, telephone directories—all served as mediums through which Salisbury built up a mailing list. And it was a regular mailing list. Only those who were forever at rest in the little graveyard were omitted.

The crowds at the Theatre Visalia increased. It was discovered that an attractive herald frequently brought a family of nine more than forty miles to see the attraction.

Psychology—Plus Common Sense.

It was then that Mr. Salisbury set his favorite idea to work. If his appeals were responsible alone for bringing families to Visalia exclusively for seeing the motion picture attraction, why could he not await local conditions to aid him in bringing those on rural routes to Visalia?

Then commenced an era of psychological-moments for Mr. Salisbury. Keeping a close scrutiny on local papers for forthcoming events, he timed his programs according to the importance of the number of people who would be in Visalia on his playing dates and in proportion to the other distractions.

It was only recently when the last of the soldier boys from Visalia returned home. A mammoth affair was arranged in their honor. Private parties, receptions and public speakings filled the day's program. The festive occasion brought dwellers from all sections of the State to Visalia.

Float Featured a Parade.

There was either a chance for the Visalia manager to turn the day into one of big profits or to let it slip by with fair or poor business. After a visit to the First National Exhibitors' Circuit Exchange Mr. Salisbury booked "Daddy Long Legs."

To back up a circular campaign, Mr. Salisbury arranged for a huge float in the parade. As a result, this announcement of Mary Pickford in "Daddy Long Legs," was witnessed by the largest crowd that ever gathered in Visalia.

Through liberal use of billboards along the roadways, circulars and newspaper display space, Mr. Salisbury brought the appeal of his attractions to the attention of thousands. A count of receipts on that night showed the greatest box office and attendance records in the history of the theatre.

And it was a case where poor exhibitor judgment could have meant poor business and perhaps a loss.

Salisbury Looks Over His Float Prize Winner in Visalia's Soldier Parade.
F. A. Salisbury took advantage of the returned soldiers' parade in Visalia, Cal., in a dignified manner and put over the First National feature.

WHEN THE EXPLOITATION EXPERT COMES ROUND:

I'm making a good living.
—That's an Exhibitor.

I'm never satisfied.
—That's a Showman.

Let the man "Show You How!"
He Won't Bite You.
Don't Remain an "Exhibitor."

Fox Press Sheets Useful

One of the season's productions which plays an important part in furnishing proof in favor of the press sheet is the William Fox screen version of Henry M. Blossom's racing play "Checkers." From all classes of theatres comes evidence that the Fox organization has discovered the secret of press-sheet composition.

"Checkers" lends itself strongly to effective advertising. The checker-board has been utilized in every possible color combination.

The riding of horses by jockeys through the streets has been used with profitable results; but the newspaper advertisement announcing the simple word "Checkers" in bold-face, with the black and white line-cut of Remorse racing home a winner, has brought more people to see the Fox screen sensation than any other medium.

An Idea for Showmen

Manager C. A. Taylor, of the Pathe exchange, Buffalo, is one of those men in the industry who believes in doing things different all the time.

The latest "stunt" he has introduced is an attractive "Holiday Greeting" card which he will mail out during the Yuletide season to exhibitors in his territory and which sales representatives in their various districts will sign.

Help Brother $howmen With Your Idea$ and Help Your$elf

Here's One for Everybody to Interest the Merchants

As an example of exploitation possibilities contained in the Geraldine Farrar picture, "The World and Its Woman," the results obtained by A. E. Metcalfe, manager of the Majestic Theatre, Paris, Ill., are cited.

Manager Metcalfe secured a full page newspaper spread of local merchants' advertisements, combined under the streamer reading, "A Page of Bargains for the World and Its Woman." Each advertisement carried a cut of Miss Farrar.

This page was run for three successive days preceding the opening of the picture, and followed a full-page story devoted to the scenes in the feature, illustrated with four cuts showing how one of the most expensive sets was constructed. Handsomely printed announcements were mailedy to a selected list of the best families, these being a formal invitation to attend the screen visit of the prima donna.

The Kornblums, of the Criterion, Evansville, took advantage of the telephone to "tease" public attention. When they played "Don't Change Your Husband" they called up housewives at their home and said just that—nothing more—and then "hung up."

Raises Prices; Makes Good

The Amusu Theatre, Elmira, N. Y., has been a 10-cent house ever since it was opened. Manager Walters instituted a new policy with the showing of Geraldine Farrar in "The World and Its Woman." He advanced the prices to 20 and 25 cents and launched an energetic exploitation campaign calculated to convince the public that the increased admission cnarge was justified.

Instead of running conventional newspaper advertising announcements, Mr. Walters increased his space and prepared special copy that carried a "punch." He secured tie-ups with the leading merchants, along the line of "Fine Furniture for The World and Its Woman," or "Exclusive Millinery for The World and Its Woman," or "Quality Groceries for The World and Its Woman."

An artist was engaged to paint attractive signs for these tie-ups and they were given a prominent place in the shop windows before and during the presentation of the picture.

With the increased advertising and the wide exploitation, Manager Walters found no difficulty establishing the new price scale at his theatre.

Serial Book on Display

Linking up the bookstore window displays of Robert W. Chambers' novel, "In Secret," with the screen adaptation, Pathe's latest Pearl White serial, "The Black Secret," is proving valuable exploitation.

One of the really unusual window displays has been reported. The book dealer "set" his window entirely in black velvet, the only relief being in the covers of the copies of "In Secret," arranged artistically.

Until Airplanes Become Plenty as Fords, "Sky Stunts" Promise to Awaken Public Urge

IT was her first flight in the air, but she chalked up a non-stop record at the box-office of her home town picture theatre. Ney and Bernower, owners of the Alhambra Theatre, Canton, Ohio, are congratulating each other and Miss Gretchen Groetzinger, society editor of the Canton Repository, for the success of one of the biggest publicity stunts in the history of their city.

These showmen had signed up for "Soldiers of Fortune," and their unusual exploitation methods included full page advertising in newspapers and an airplane flight over the city and the surrounding countryside.

The result of the campaign is indicated in a telegram received by Realart Pictures Corporation. The message reads: "In face of snow and rain your 'Soldiers of Fortune' shattered records at our Alhambra Theatre yesterday."

Dropped Handbills Everywhere.

It was the aeroplane flight that capped the climax of the exploitation campaign. An aviator was engaged, and Miss Groetzinger was induced to ride with the pilot and scatter "Soldiers of Fortune" handbills from the clouds.

Miss Groetzinger was in the air for fifty minutes. In that time covered territory around Canton, Oberlin, Louisville and East Canton, dropping more than ten thousand heralds of "Soldiers of Fortune."

Not only did the flight occupy the interest and attention of the inhabitants along the route, but newspapers had representatives on the flying field. Photographs were taken and these were run with feature stories in the papers.

A motion picture camera was brought to the grounds, and about one hundred and seventy-five feet of negative were shot. By means of this unusual idea, the feature picture of the Alhambra Theatre got an unprecedented amount of publicity from many sources.

Thomas Devises Beautiful Lobby Display

One of the most beautiful displays ever seen in the lobby of an Omaha theatre was devised by H. M. Thomas, manager of the Rialto, for a week's run of the James Oliver Curwood picture "Back To God's Country," released by First National. Three gigantic half-circle paintings, suggested by the picture, decorated the lobby interior. Each was fifteen feet across at the bottom and seven feet high at the centre.

One depicted an Arctic landscape of pine trees, mountains and a lake, the second a snowbound picture with a dog team in the foreground, and the third a log cabin, in pine woods, with bears in the foreground. The glass front display frames at each side of the lobby each contained a painting of similar design, and at other opportune places other paintings and photographs from the production were hung.

The inside of the theatre was festooned with autumn leaves, strands of yellow and black crepe papers and jack-o-lanterns.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising. It's a quick way.

H. M. Thomas Gave "Back to God's Country" a Display at His Rialto.
A big electric display, a well posted lobby and three "snow country" panels above the entrances were features of the Omaha showman's exploitation of the First National picture.

$end U$ Your Exploitation Idea$ and We'll Pa$$ 'Em Along

Country Editor Declares Bank Balances May Be Measured by Advertising Bills If Showmen Study Their Drawing Field

A THREE-INCH ad means a three-inch bank acount, according to Charles O. Weston, editor of the Cayuga (N. D.) Citizen, who in a letter to a Minneapolis friend tells how a North Dakota exhibitor, by the right kind of advertising, overcame such obstacles as a Dakota blizzard. Bad roads were buried under six inches of snow and there were other unfavorable elements during the showing of "When Bearcat Went Dry."

The North Dakota editor, an old time showman himself, says: "Many, far too many, showmen fail to comprehend the value of newspaper advertising, and this, more than any other one thing, is responsible for the poor pictures shown in many of the small towns and is the cause of small receipts.

"However, there are some exhibitors that go the limit, as regards newspaper advertising, and those who do have little to fear in the way of being unable to make good during the winter season.

"Take for instance, the Electric Theatre at Cayuga, N. D., when they showed 'When Bearcat Went Dry.' The total advertising space used was 120 inches for display and 60 inches of reading.

"In their first page advertisement they used the regular 'Bearcat' four-inch sticker. This was a novelty and a business getter.

"The town is small, very small. The weather was the worst; both days of the showing a small blizzard prevailed, with rough, bad roads underneath six inches of snow. But, regardless of this fact, everyone in town turned out and some country people came in.

"The advertising by this theatre is in every week's paper and lots of it; snappy, up-to-date, and with the good pictures they can afford to show, has enabled this theatre to make a fine 'bank showing' all fall. A lot of exhibitors take three inches in the press, but they also carry a three-inch bank book."

It pays to advertise.

Exploitation on "Broken Blossoms" Is Explained in Detail for Showmen Who Would Get All the Dollars

INDICATIONS are that as a money maker for exhibitors, "Broken Blossoms" will hold its place with "The Miracle Man," "The Hoodlum," "His Majesty the American," "Back to God's Country," and other big releases now winning for the theatres of the Middle West the biggest attendance they ever enjoyed. The picture was introduced to Iowa in the new Des Moines theatre, of which Arthur Stolte is manager. In Nebraska it was shown by Manager H. M. Thomas at the Omaha Rialto.

Manager Stolte, at the Des Moines, gave the picture an elaborate presentation, following an advertising campaign in which advertisements in two colors were used in the dailies of Des Moines. Green and red were employed in the color scheme in the theatre.

Huge Chinese paintings in these colors surrounded by gleaming Chinese lanters, beautified the outside lobby. The second lobby, or arcade, was filled with mirrors, paintings and lights, and Chinese incense burners added Oriental fragrence to the atmospheric effect.

Acted Prologue to Film.

The prologue scene represented an actual scene from the picture, showing the act when the Chinese brings the girl into his room. It occupied about seven minutes. Charles Tazewell, a Des Moines student of dramatic art in the university there, played the part of the Chinese. Maurine Sandahl, also studying in the dramatic school at the university, played the part of Lillian Gish.

On one side of the stage the lights were on in a scene showing the room, the Chinaman attempting to express his love for the girl, and his deep regret when his effort meets with no response. As this scene faded out, the lights turned on on the other side of the stage, where the "Chink" was shown bowing before the Buddah. He arose, lighted the incense, tapped the gong, and the lights faded out as the picture was flashed upon the screen.

In opening the picture, the title was started on the screen, when the curtain closed. There were loud drum beats by the orchestra, then a rumble, then the first scene of the prologue brightened into view. The theatre was in green and red all the time, lanterns showing the red and the inverted lighting system showing the green. The girl ushers were dressed in Chinese costume.

Thomas, of Omaha, Scores Again.

At the Rialto, Omaha, Manager Thomas and Thomas Knisely, his advertising director, put over an advertising campaign that might be copied elsewhere for other pictures if the exhibitor chooses. Big advertisements heralded the picture, with reviews by the newspapers proclaiming the picture as a screen event of the year. Advertisements in two colors were run in the newspapers.

It was after the picture had once started that Mr. Thomas and Mr. Knisely developed their unusual advertising plan. It is usual for the Rialto to employ big space, to present huge paintings for its exterior decorations and show elaborate lobby displays.

On the opening day of the picture's run, an enlarged letter was published from President Gamble of the Omaha Chamber of Commerce. In this letter, he told Mr. Thomas that he had seen the picture when it was first shown at $2 a seat, and that he thought it was a wonderful play of the screen.

Every day, after that, big ads were run, each showing a personal letter from some well-known citizens, commenting on the picture, all of them praising it.

Personal Letter Campaigning.

"I am not saying that all these letters were volunteered," grinned Mr. Knisely, "but I am saying that not in a single instance were we refused a firm's private stationery and the prominent individual's signature, and told to prepare the letter ourselves, as we could say nothing good about the picture that the signee would not gladly back up if asked verbally.

"This advertising, coming as near to 'person-to-person' as we can get in print, was the most successful motion picture exploitation plan I ever took a part in."

On its opening day the Rialto showed a net financial return 31 per cent. greater than for any previous picture, and an attendance record that had never before been equaled. In Des Moines and in Omaha, these wideawake showmen also employed every available inch of billboard space to help them put over the picture.

Making Denverites Awake

To advertise "Better Times," the Robertson-Cole production, Denver was flooded with door hangers declaring "Better Times." Manager Vickeroy, of the Tabor Grand, over night sent fifty boys into various parts of the city and literally awakened everyone with the door knock. In addition to this advertising feature large space in the Denver papers was used for display and was backed by a wealth of publicity containing interviews from the prominent men in the city.

Two sixty-foot banners stretched across Curtis street with the inscription "Better Times Coming" gained wide publicity for the picture.

Makes Lobby a Desert

"Sahara" inspired another live-wire showman to do things. H. C. Brice, owner of the Strand, Oklahoma City, went in for some spectacular exploitation stunts on the J. Parker Read, Jr., production that evoked the following comment from the Oklahoma City News in the news columns:

"A desert sprang up on Main street overnight and stands as the most picturesque feature in local amusement circles this week. It is in miniature in the lobby of the Strand Theatre, where 'Sahara' is being shown. The entire lobby is covered with sand and palms, and the painted scenic background adds a distinctly Oriental touch."

Film Exports in September.

American exports of motion picture films during the month of September totaled 20,564,031 linear feet, valued at $845,617, according to a statement furnished the Washington Bureau of the Moving Picture World.

You'll Find These Peppy Page$ Mean $$ to Your Box Office

NEXT WEEK'S EXPLOITATION FEATURE

"The Story of a Booking"

How a Picture Showman Advertised a Great Feature by Means of a Moving Picture of the Booking Transaction, from Signing the Contract to Flashing the Show on the Screen.

Every Factor in Exploitation Is Pictured by Theatre Attaches.

Live Wire Film Showman Hooks Bank With Scheme

PROVING that no town is too small for a live-wire showman to employ novel and effective exploitation stunts with resulting capacity houses, providing the current picture really backs up what is claimed for it, Kenneth Hackley, operating the Liberty Theatre at Boonville, Ind., played to packed houses for two days on "The Right to Happiness."

When Hackley first booked the Universal production featuring Dorothy Phillips, he realized that the picture would stand any praise given it in an advertising and exploitation campaign. He also realized that he must advance his regular admission prices.

So he immediately started to prepare a campaign to "pull 'em in" during the two days he played the picture in his town of 4,000 people. And Hackley demonstrated the value of exploitation.

The Bank Furnished Checks.

He arranged with the Farmers and Merchants National Bank of Boonville to allow him to use a facsimile of their checks to advertise "The Right to Happiness." And the bank paid the printing bill for the advertising it derived from the stunt.

The checks were written as follows: "Pay to the order of everybody 'The Right to Happiness.'" They were signed in the name of Dorothy Phillips. On the reverse side of the check was announced that the picture would be shown for two days at the Liberty Theatre *and also announced that the check would be accepted for payment of war tax either afternoon.*

For a week prior to the play dates, tellers of the bank gave the checks to every person coming to the windows on any business whatever. The checks also were handed out with change at the box office of the theatre.

"Your Money Back," Said He.

Manager Hackley also got out an attractive herald and in it announced that "In showing 'The Right to Happiness' we have been compelled to advance our prices, on account of the extraordinary cost of this Special Production, and while it is better than any yet produced, even surpasses all the so-called big pictures, *if after seeing it you do not think it is worth more than prices we charged, we will gladly return admission paid.*"

No one among the many persons who saw the production thought that the picture was not worth the price of admission. An unusually attractive lobby also was a big feature in the campaign.

Small Town Merchants May Be Led into Making "Window Flashes" If You Sell Them the Proper System

CECIL B. DE MILLE'S picture version of "The Admirable Crichton," produced as a motion picture under the title of "Male and Female," has attracted more attention than any photoplay shown in New York in years. It has already been presented in a number of first-run cities outside of New York.

To the exploitation department of Famous Players-Lasky goes credit for the success scored, both in New York and other cities, by this feature. Few people in the greater city who were not impressed with the fact that there was an attraction booked for the Rivoli and Rialto that they wanted to see.

Under the supervision of Wayland H. Taylor, exploitation representative at the New York Exchange, Greater New York was covered with posters announcing the attraction and the dates. These posters numbered 6,000, and ranged in size from 24-sheets down to one-sheets.

"Copper" Windows In Drug Stores.

Striking displays were arranged in the windows of four drug stores in the Forty-second street district. The center consisted of an original poster, in vivid colors and sixty inches square, done by C. E. Millard, poster artist of the Rialto and Rivoli Theatres.

The posters show Gloria Swanson in the bath scene used in connection with the display of perfumes and toilet articles. The stores carrying these displays were, Liggett's at 50 East Forty-second street, 509 Fifth avenue and Hotel Commodore; and Hetherington's, Forty-second street and Vanderbilt avenue.

Other evidences of the ingenuity were found in the windows of numerous piano stores in various parts of the city. The feature of these windows was a life-size cut-out of one of the three-sheet posters showing Gloria Swanson endeavoring to climb upon a piano. The cutout is mounted on compo board, and leaned against a piano makes a most effective window display.

Through a tie-up arranged by Mr. Taylor with the United Cigar Stores Company, there appeared in the windows of all the United Stores in Greater New York, posters showing Theodore Roberts smoking a cigar. The pose is a typical one of Mr. Roberts, the illustration being taken from one of the comedy sceenes in "Male and Female."

The poster is 12 by 28 inches, and besides advertising the Riccoro cigar, it carried the announcement that Mr. Roberts was appearing in "Male and Female," together with the dates of the showing at the Rivoli and Rialto.

How Indianapolis Showman Introduced New Screen Star to His Patrons With Teaser Advertisements in Newspapers

THE science of a successful teaser ad campaign has been established by S. Barret McCormick, Circle Theatre, Indianapolis, who proved conclusively that an exhibitor in his own way may be just as important a factor in the making of a new star as the producer, director or anyone else. By the application of this science he has created popularity for a new star in Indianapolis. In fact, he "made" that star as far as the Indiana city is concerned, for that community knew little about Katherine MacDonald until McCormick excited the public's interest by his methods in connection with the presentation of the First National attraction, "The Thunderbolt," her first starring production.

Mr. McCormick confined his exploitation entirely to newspaper advertising.

He based his work on the theory that the whole world is interested in a beautiful woman. He started a teaser campaign a few days in advance of the opening date. The first advertisements to appear contained only an illustration of a beautiful American beauty rose, with an announcement that a wonderful new star, who would be styled "The American Beauty" was coming.

These teasers soon had all Indianapolis discussing the possible identity of the new star. A day or two later the Circle's advertisements contained a picture of Miss MacDonald, with the opened American Beauty rose as the background. In these ads she was introduced as "The American Beauty," the new star to appear at the Circle.

The teasers having accomplished Mr. McCormick's desire (that of arousing the theatregoers' curiosity), he based his subsequent advertising on the merits of the picture.

COME ON! EXPLOITATION EXPERTS. KICK IN!

Every time you pull a novel stunt at a picture theatre;
Every time you sell more tickets for a picture showman;
Every time you put across an idea that gets an extra $—

Write out the DETAILS and send to us for publication in this "Get-the-Money Forum."

We'll print it, giving you credit, and "The Big Boss" will KNOW you're on the job and making good.

And you'll "help the other fellow."

$ell More Ticket$ by Adapting The$e Idea$ to Your Own U$e

Norma Talmadge, Left, Didn't Like the Way She Appeared in the Center, Made Up for Sixty-two, So—
She went out and had a good time, right, to forget it. Yes, that's Norma in the center, as she will look at sixty-two. All scenes from "She Loves and Lies," a Select attraction.

TO SEEK CENSORSHIP LEGISLATION

Committee on Regulation of Motion Picture Exhibitions Plans Early Meeting in New York

WITH four persons yet to be appointed, the Committee on the Regulation of Motion Picture Exhibitions, to be named by the State Conference of Mayors, of New York State, will be completed within the next few days. The committee will consist of at least fifteen members and will represent the following interests: educational, religious, the exhibitors, distributors, producers, child welfare, labor, the National Board of Review, cities of each class, departments of public safety and authors.

The make up of the committee, as announced December 1 by W. P. Capes, secretary of the State Conference of Mayors, is as follows: Mayor Palmer Canfield, of Kingston, chairman, representing third class cities; Walter W. Nicholson, commissioner of public safety, Syracuse, representing second class cities; A. K. Smith, of New York, president of the Vitagraph Company of America, representing the producers; Gabriel L. Hess, of the Goldwyn Distributing Corporation, New York, representing the distributors; Walter Hayes, of Buffalo, vice president of the Strand theatrical interests, representing the exhibitors; Rex Beach, of Ardsley-on-the-Hudson, the authors; the Rev. Charles G. Judkins, of Glens Falls, the churches; Dr. Martin, of New York City, representing the National Board of Review; Mrs. W. D. Spalding, of Schenectady, the Housewives' League; Peter N. Brady, of New York, labor; Miss Mary Grey Peck, Geneva, representing Women's organizations.

To Meet This Month.

The committee still lacks persons representing the Federation of Child Study, Department of Public Safety, educational and also some one from the first class cities. As soon as the committee has been completed, it will be announced by Mayor Walter R. Stone, of Syracuse, president of the State Conference of Mayors, whose term of office does not expire until next June despite the fact that a new mayor has been elected in Syracuse.

The committee has been in process of organization for several months. It is expected that it will be completed within the next two weeks, in order that important meetings may be held this month in opening and paving the way for legislation along censorship lines during the coming session of the legislature, which opens on January 2. The committee is the first of its kind in New York State. The first meeting, if present plans are followed, will be held in New York city, and will consume probably two days, which will be devoted to better acquainting members of the committee to the ground work of that which will follow. The committee will visit at least one of the big studios, where it will be shown how pictures are produced, and on the day following the committee will be shown how films are now censored by the National Board of Review.

Will Study Censorship.

Following this there will be a session in which each member of the committee will be given an opportunity to express his or her views on the subject of censorship regulations in New York State.

A sub-committee will then be named to study the question in its various phases, such as the federal, the state and local censorship. Existing laws, both federal, state and local, covering the exhibition of indecent pictures will also be gone over before the committee will draft tentative recommendations in the way of legislation, which will be introduced in both the senate and assembly.

While Mr. Capes, as secretary of the State Conference of Mayors, and the person who has been actively at work in forming this committee, does not state that there is need of a greater censoring of the film in this state, he asserts that there is work for a committee such as is being named, and one which will be able, because of its varying interests, to better cover the ground than any individual, or group of individuals, which have so far been instrumental in the introduction of censorship measures in the law making body of this state.

Morey Working on "Detective Jim."

Harry T. Morey has begun work on "Detective Jim," the new story which was written especially for him by Frederic Van Rensselaer Dey, the creator of Nick Carter, the best-known detective in American fiction. Mr. Morey and his supporting company have gone to Westchester, near Philadelphia, where there are lime kilns which play an important part in several scenes.

Edward Hollywood is directing. In this company assembled by Vitagraph to support Mr. Morey are Lucy Fox, Sidney Dalbrook, Eleanor Barry, Jack McLean, Frank Evans, R. E. Milasch, Robert Gaillard and Bernard Siegel.

Alice Brady's Picture Work Helps Pack Boston Theatre

FILM popularity proved to be a great help to Alice Brady, the Realart star, in packing the Plymouth Theatre, Boston, with her stage success "Forever After." Miss Brady is said to have begun her nine-weeks' engagement in Boston in an auspicious manner from the box-office point of view, thus proving that the division of her time between stage and screen has brought her fame and popularity on both scores.

The Plymouth management lays a large part of this box-office success to Miss Brady's screen following. Before and after each performance the house manager was plied with questions about Miss Brady, and strangely not so much about her stage play as about her next vehicle for the films and when it is scheduled to be released. Boston film fans are anxious, according to Boston reports, to see the first work of Miss Brady for Realart, whose productions have been written about and anticipated in the dailies.

The fact that Miss Brady will work on a picture during her stay in Boston has aroused considerable interest.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

John Auerbach, New York Broker, Makes Projection His Avocation

By F. H. Richardson

JOHN AUERBACH, senior member of the brokerage firm of Auerbach, Rogers and Pollak, New York City, is known to the readers of this paper through the articles he has contributed to its projection department. He is a member of the New York Stock Exchange.

Recently the writer, in response to an invitation, journeyed to Hewlett, Long Island, to partake of the hospitality of Mr. Auerbach and his wife at their summer home, located near that city, and to examine what proved to be a truly unique and a remarkable projection installation—unique and remarkable when we consider that it is but the toy of a man of wealth, who has adopted projection as his hobby just as some men take to yachting, horses, fast motor boats or golf.

Projection Is His "Bug."

By the way, however, be it remarked that Auerbach plays golf; also he has a motor boat which splits the brine at, if I rightly remember, something like thirty miles per each sixty minutes. But his "bug" is projection, and he is possessed of technical knowledge of that art, or profession, in a greater degree than are nine out of ten men who call themselves high class professional projectionists.

Mr. Auerbach has remodeled what was a spacious old carriage house on his country estate into a home-made theatre for the home. For that is literally what it is. One enters through a huge sliding door at the left of what was the carriage room in days before the high stepper gave way before the smell of gasoline and the honk, honk of the mile consumer. To one's right is the projection room, of the Johns Manville asbestos type, made special size (eight by ten feet) so that the projectionist (Mr. Auerbach himself) may have plenty of room. Between this room and the right wall is an inclosure eight feet deep by probably six or seven feet wide. This latter is the rewinding room.

Curtains Hide the Screen.

Facing the projection room, on the rear wall, distant forty-two feet from the lens, is a Minusa screen about eight feet wide, bordered in black. But this is not seen until one goes back and peeks behind the striped cloth curtains which hide its surface. These curtains part in the centre and are arranged to be pulled back by the projectionist after the title has begun to run. This is, as you know, the practice followed by some of the best silent drama theatres in the country. Mr. Auerbach reasons that the sight of the screen itself is disillusioning to the audience, hence the audience should never see it except when there is a picture on its surface, with all of which we agree.

Facing the screen, the nearest probably distant thirty feet therefrom, is a flock of big, comfortable-looking, cretonne-cushioned wicker arm chairs. That they were as comfortable as they looked was afterward proven when I occupied one while Mr. Auerbach demonstrated his skill in interpreting photoplays on the screen. But that anticipates, and we must keep things in order.

Minute Attention to Details.

Across the "auditorium," in what was once the harness room, is a double arc transverter, its polished commutator and working parts as clean as the proverbial new pin. When not in use it is carefully covered with a rubber-coated tarpaulin, which excludes all the dust and much of the dampness. Wonder how many of our professsional projectionists have requisitioned a cover for their motor generator, or how many who have one use it?

The controlling switches of the transverter are located in the rewinding room and the volt and ammeter on the front projection room wall, between the projectors. In the rewinding room is a substantial bench probably two and a half feet wide by eight long. On this bench is a motor-driven rewinder, with rheostat for controlling speed, a hand-driven rewinder and a rewind head for handling roll film. All these are in perfect line and condition. On the wall are six 2,000 foot reels and several of the smaller ones as well.

In the picture note the large glass jar on the bench. This jar has a glass top which rests on a thick rubber gasket. It contains spare machine parts, which are thus protected from moisture and dust, especially during the winter months when the place is closed. It is evidence of the entire completeness with which Mr. Auerbach attends to details.

Black Walls Prevent Glare from Burning Lights.

Over the bench are the controlling switches of the transverter and two dimmers for the "auditorium" lights. Mr. Auerbach does not believe in snapping on or off the auditorium lights. Such crudities don't go with him, so he has had dimmers installed. Many large theatres might, with profit, take notice.

In the projection room itself we find everything as clean as can be. The walls are dead black, as also are the ceiling, floor and even the tool table. Mr. Auerbach keeps lights burning inside the projection room while projecting, and when we took him to task for the seeming anomaly—black walls are designed to enable the projectionist to get the room as dark as possible—of black walls and lights burning, he said: "Personally I like lights burning while I work and I am so close to the screen that with my large observation ports it, I think, does no harm. But if the walls were light there would be a glare, which would be objectionable. With the black walls, floor and ceiling I can have the light without the glare."

And I ceased to converse on that topic

Part of the Moving Picture Equipment in the Home of John Auerbach, Hewlett, L. I.

At the left is the rewinding room. The air-tight glass jar on the table holds spare projector parts. Center, is a view of the projecting room, showing its comfortable chairs and the curtain for the screen. Right, is the transverter in what was once the harness room.

then and there. What Auerbach said was true, though it would not remove the objection to lights in the projection room where the distance of projection is even reasonably long, or the observation ports less small than his.

Has Two Special Model Simplex Projectors.

Within the eight by ten room are two special model Simplex projectors, one finished in black and one in battleship gray. Both these machines are in first class condition and both have the Type S lamphouse, with the condenser beam entirely inclosed by a metal cone extending right up to the cooling plate. In the right side of these metal light guards, beside the aperture, are windows of colored glass so that the projectionist may view his spot if he desires. Opposite these windows are slides, besides each of which is an incandescent lamp. When threading, the lamp is lighted and the slide slipped back so that the light shines through the aperture, thus enabling the projectionist to thread rapidly in exact frame.

Each projector is equipped with a Robin speed indicator and a special five to one intermittent movement. The top of the lamphouses are piped to the outside, with dampers in each pipe. Near the floor is a fresh air intake duct covered by a black enameled radiator grating. Behind this grating an electric fan pumps air into the room. The outlet vent has not yet been installed.

Chain Drives Prevent Belt Slipping.

In one lamphouse is the new Simplex arc projector, projecting a picture of the arc to the floor under the lamphouse. Not satisfied with the regulation Simplex take-up belt drive, Mr. Auerbach has had special chain drives installed on both projectors, so that the take-up drive is positive—no belt slipping; also he has each projector equipped with special one-and-a-half-to-one revolving shutters and specially made clutch-grip cranks, the latter as an aid to rapid starting in change-over. These cranks hang idle but attach themselves to the mechanism instantly and automatically, when revolved in the usual way.

In addition to all this there is a complete lamphouse equipped with Mazda lamp and all that goes with it, all ready to be slipped into place should anything go wrong with the arc end of things.

For the occasion of my coming Mr. Auerbach had secured a Famous Players-Lasky feature and had invited his father and mother and a few friends to view its presentation. Mr. Auerbach assumed the office of chief projectionist and the rendition was all one would expect of such an enthusiast. The light was of good tone, the screen was quite sufficiently brilliant and the speed was so handled that we had no criticism to make.

Gives Occasional Benefit Shows.

Mr. Auerbach usually gets his films from the Famous Players-Lasky and his show consists of a feature, a comedy and a topical. Ordinarily this program is merely for the amusement of himself, his wife and his father and mother, who live nearby, but in summer he sometimes gives programs with paid admission at which as many as 150 persons are accommodated. The entire proceeds of such shows go to charity or the Red Cross.

In addition to this installation, which certainly is, under the circumstances, unique and remarkable, Mr. Auerbach has a one-machine installation in his town house in New York City. Only one projector is used there, because there is not room for two.

Now don't for one moment imagine the foregoing to be a mere "puff" or an undeserved bouquet. Nothing of the sort! I have described things exactly as I found them. It is quite true that the installation would not be especially remarkable in a high class theatre such as, for instance, the Rialto of New York. The remarkable thing is that the installation is quite the equal of that of the Rialto, except that the projection room is not quite so large, but to offset that it is opposite the screen where it should be, and one does not have to reach it by way of a vertical iron ladder and a hole in the floor, as is the case with the theatre named.

Colorado Springs Showman Praises "Six Feet Four"

HARRY E. GARDNER, of Colorado Springs, is known among local picture men for his "hard-boiled" judgment, which has been demonstrated time and again during his reign as manager of the Princess Theatre. It is therefore easy to understand why E. P. Briggs, Denver representative of the "Flying A," considers his opinion of "Six Feet Four" of particular value.

"Most of the Western pictures I have seen for the past two years," wrote Mr. Gardner to Mr. Briggs, "have all been along the same lines and it is refreshing to see William Russell bring out the fine, manly points of the Western character without having the appearance of over-acting the part."

A recent addition to the long list of theatre chains that have booked "Six Feet Four" is the great Northwest Exhibitors' Circuit, comprising more than 100 theatres. The Stanley people in Philadelphia have booked the film over the famous Stanley Circuit and among other theatres are signed up for extended showings.

Showing That There's the Tang of the Sea, of Love, of Adventure in Big Bill Farnum's Fox, "Wings of the Morning."
The salt air just whips out from these pictures, a breezy indication that here is another William Fox winner.

Nothing at All Blase and Worldly About Mary Miles Minter in Realart's "Anne of Green Gables."
The upper left view shows the well-known "skunk episode," against which all society column conductors now advise debutantes.

Latest Norma Talmadge Film.

Announcement is made from the publicity department of the Norma Talmadge Film Company that Miss Talmadge's second First National picture will be "The Woman Gives," from the novel by Owen Johnson. The adaptation of novel is now being completed by Grant Carpenter and Waldo Walker. Roy Neil has been engaged as director and work will be started on this picture December 5.

Pathe Review Reveals the Mysteries of Juggling

PATHE Review No. 29, released on December 14, offers an interesting and diversified selection of subjects. The Novagraph slow motion pictures gives a fascinating analysis of juggling; and, if the deft skill of the juggler has seemed amazing to us, these pictures which show, with slow deliberation, just how the tricks are done, are doubly so.

Pathecolor brings an exquisite art and beauty to a series of pictures showing France's fighting men returning from the grim work of war, all most effectively brought out in "When Poilu Went Home." The quaint dwellings and streets in the French towns are shown, recalling to memory the various great adventures in a foreign world of the boys "over there."

Dr. Raymond L. Ditmars contributes an odd animal study in "Underneath the Trapdoor," showing the trapdoor spider and her peculiar habitation. Views of the Yankee experts beating the Hun at his own game is shown in "Uncle Sam's 'Fighting Specs,'" which give an interesting picturization of lens-making. "A Little Date in California" sounds like "the time, the place and the girl," but it is in reality a glimpse into Coachella Valley, where dates are raised for the market.

Leaving for Europe, Charles Pathe Predicts Expansion of Industry

CHARLES PATHE, head of the international organization that bears his name, sailed for Paris on November 25, after six weeks' stay in New York City, during which time he transacted a large amount of business looking to the expansion and increased activities of Pathe Exchange, Inc. He was accompanied by Madame Pathe and the Misses Pathe.

The second visit of Mr. Pathe during the present year was the most important, as it had to do with the plans touching upon every activity of the organization. Paul Brunet, vice-president and general manager, has been devoting a large amount of energy to the project of the Associated Exhibitors, Inc., announcement of which was recently made. A vast amount of difficult work has been accomplished in a relatively short time, and when Mr. Pathe was about to take his departure the plan had been matured in a manner which promised the fullest measure of successful operation. Mr. Pathe expressed himself as deeply gratified by the early results and again pledged the resources of Pathe Exchange, Inc., to the highest achievement of the plan.

Pictures Increasingly Popular.

"I am especially impressed by the phenomenally healthy condition in the industry," said Mr. Pathe, just before his departure. "Exhibitor reports show that a steadily increasing number of persons attend the shows of motion pictures. The first-run houses are playing to capacity and all of the smaller theatres have felt the new impetus. I can see that this phase is not merely temporary but indicative of the even broader vogue that will be attained by motion pictures. The building in New York and other portions of the country of magnificent palaces for the cinema is an indication of the increasingly firm foundation upon which this form of amusement now rests.

"The demand is not only for skillfully constructed stories dealing with human emotion, but for sympathetic and skilled producers, who can translate these creations to the screen so that they may make an unfailing appeal to the hearts of the beholders. Pathe Exchange, Inc., therefore, has reason to feel proud in the enrollment of such acknowledged masters of the art as Albert Capellani, J. Stuart Blackton, Jesse D. Hampton, Mrs. Sidney Drew, Hobart Henley, Frank Keenan, Leonce Perret, Edwin Carewe and Edgar Lewis, with more in prospect."

Names Second Cosmopolitan Picture.

"The Miracle of Love," a Cosmopolitan Production from the novel by Cosmo Hamilton, produced at the Biograph studio, New York City, is one of the current Paramount-Artcraft releases. Robert Z. Leonard directed the production and Leon d'Usseau acted as his assistant.

The cast, which is almost entirely an English one, is headed by Lucy Cotton whose work in "Sun Up" and other screen releases has placed her in the high ranks of screen artists. Wyndham Standing plays opposite Miss Lucy Cotton.

The supporting cast includes Ivo Dawson, Ida Darling, Lila Blow, Jackie Saunders, Percy Standing and many other noted players.

Robertson-Cole Celebrates Its First Birthday; Resume of Year's Activities

ON December 15 the Robertson-Cole Company, division of films, celebrates its first birthday in the domestic field of operations in the picture industry. It marks the close of a year of large expansion and development and the beginning of a new year with the company recognized among the most important of the industry's factors. Not a month in the year has passed without an announcement indicating the continuous growth of the concern and in the past three months big announcements have followed each other.

Although the first actual release of Robertson-Cole took place just a year ago, the firm had long been established among the leading importers and exporters of the United States. As bankers and exporters Robertson-Cole had achieved an enviable reputation with big commercial interests in every part of the world and in the last few years had played an important part in developing the foreign film market for American products.

"Cannibals" Film First Release.

The initial release in the domestic field was Martin Johnson's "Cannibals of the South Seas" and since its release on December 15, 1918, it has been played in almost every theatre in this country and in South America, Great Britain and Continental Europe.

Fifty-two feature pictures, one every week, have been released during the year and without exception they have met with the approval of exhibitors and the public.

In addition to the feature pictures there were eight big specials, seventeen Strand Comedies issued at the rate of one a week, and a second section of the Johnson pictures issued under the title of "Captured by Cannibals."

Leading the specials were the Brentwood productions, "The Turn in the Road," "Better Times," "The Other Half," and "Poor Relations." The Maurice Tourneur production, "The Broken Butterfly" released a few weeks ago as a special, is one of the big pictures of the year, according to early comments. Among the other specials are "Man's Desire," with Lewis Stone, and "What Every Woman Wants."

Hayakawa Films in 5,000 Houses.

In the course of the year Sessue Hayakawa has steadily advanced in popularity until to-day his pictures are featured in more than 5,000 theatres throughout the country. Bessie Barriscale has scored repeatedly in her feature pictures. H. B. Warner, who joined the Robertson-Cole forces last summer, has also steadily increased in popularity, although he was welcomed to the screen by a great host of admirers of his work on the speaking stage.

The success of the stars and the special pictures was of course reflected in the business organization, and two months ago Robertson-Cole opened twenty-six branch offices throughout the country and inaugurated their own system of exchanges. This brought into play the final touch in the basic idea governing the Robertson-Cole organization from its inception, the idea that true and complete success is dependent upon a thorough good will existing between the producing, distributing, and exhibiting elements in the motion picture industry.

Edith Storey Signed.

Immediately after the opening of the Robertson-Cole exchanges came a series of announcements which began to give an indication of the extent to which this company proposed to go in achieving a place among the leaders. Edith Storey was first announced under contract for a series of Haworth pictures for Robertson-Cole, and soon after Lew Cody was added to the list of new stars. Mae Marsh was next signed up for a series of pictures to be made by L. J. Gasnier.

Sessue Hayakawa and Bessie Barriscale in the new Robertson-Cole Superior Pictures are already scoring in a big way and they will be featured in the coming year. "Chic" Sale, recognized as one of the most popular comedians in vaudeville was the next to come under the Robertson-Cole banner. He will be featured in a series of special productions in the coming year. The last important announcement to come from the company was the purchase of the stage play "Grumpy." It will be produced as one of the big special releases of 1920.

To Make Other Announcements.

In addition to these big features of the 1920 schedule, Supreme Comedies were inaugurated a month ago. With Molly Malone, Harry Depp, Gertrude Selby and James Liddy playing the leads, these comedies have achieved wide popularity. A series of Adventure Scenics is embraced in the short subject schedule. An important element of strength in the short subject schedule is the new series of Martin Johnson pictures, "On the Borderland of Civilization." They are ten one-reel records of strange races and strange places in the South Seas.

Other announcements of the plans of Robertson-Cole for the coming year have been promised, and the indications are that the continuity of expansion which has marked the past year will be exceeded in the months to come.

Blanche Sweet Seems Preoccupied.

But Wesley Barry, "the freckled kid," is on the job with looks of joy. Miss Sweet is here shown in a scene from "A Woman of Pleasure," ready for Pathe release.

Lessor to Reissue "The Spoilers."

The Sol Lesser Exchange reports the purchase of the new edition of Col. Selig's "The Spoilers" for distribution in Greater New York. "The Spoilers" is one of the best vehicles in which William Farnum has ever appeared.

A complete supply of new posters, photographs, cuts and other accessories will be available, and the picture is expected to be ready for release within the next month. Mr. Lesser also controls this picture for California, Nevada and Arizona, where it is enjoying a big success.

Completes Two More O. Henry Stories.

Vitagraph has completed two more of the new series of O. Henry stories and has begun work on two others. At the Brooklyn studio "While the Auto Waits," has been completed and "Condemned" begun. Joseph Byron Totten directed both.

At the West coast studio at Hollywood "The Call Loan" has been completed and "Telemachus' Friend" begun. They were directed by David Smith, formerly director for Bessie Love. The four stories were arranged for the screen by Robert A. Sanborn, who has made a specialty of the two-reel O. Henry subjects.

New Supreme Comedies Listed.

Harry Depp and Teddy Sampson are appearing in a new Supreme comedy titled, "Are Honeymoons Happy?" which is being produced under the direction of William Beaudine. The story of the comedy was written by Harry Depp, who is featured.

A novel idea in comedy plots is being prepared for Katherin Lewis and James Liddy in a Supreme Comedy titled "Pass the Apples, Eve!"

British Film Men Visit Chicago

By James S. McQuade

Samuelson and Lorie, of London, With Company, Arrive in Chicago

THE arrival in Chicago, Wednesday, November 19, of G. B. Samuelson and H. H. Lorie, of London, England, marked a notable event in the history of filmdom, one that promises to develop a new relationship between America and the United Kingdom in the making and selling of moving pictures.

G. B. Samuelson is the founder and sole owner of the Samuelson Film Manufacturing Company, Ltd., of London, and H. H. Lorie is part owner and manager of the Royal Film Agency, of the same city, one of the leading—if not the leading—distributing concerns in the British Isles.

Mr. Samuelson was accompanied by one of his best English producing companies, including actors and actresses, directors, photographic experts, etc. He made only a brief stay in Chicago, as he left the same night for Los Angeles, where he will begin the making of his first picture on American soil, at the Universal studios, Universal City, during the first week of December.

Mr. Lorie, who is accompanied by his wife and little daughter, Victoria, will prolong his stay at the Hotel Blackstone for about ten days, attending to business interests here. It was from him that the material for this article was obtained.

Has Enviable Reputation.

Mr. Samuelson has been managing director of the various productions made by his company for the past six years, and he brought with him Alexander Butler, who will direct the pictures made at Los Angeles, under the supervision of Mr. Samuelson. Mr. Lorie informed me that Mr. Samuelson is conceded to be the foremost director of moving picture productions in the United Kingdom. "The Lone Trail," released by Pathe some time ago, is one of his pictures; so is "Wanted—a Husband," which will be released by Famous Players-Lasky in the near future. "Milestones," adapted from the well known play by Arnold Bennett and Edward Knoblock, is one of his most recent productions, the American rights for which are now being negotiated by Mr. Lorie.

Mr. Lorie is in America for the express purpose of disposing of the Samuelson output in the American and Canadian markets. He will remain for about six months during this trip and most of the time will be spent in New York. He attends solely to the marketing of the Samuelson product in the fore-mentioned countries and to its distribution in the United Kingdom. His New York headquarters will be announced later. He will leave for Los Angeles about December 7, where he will remain until early in January, at the Alexandria Hotel.

Mr. Lorie was particular in stating that he is open to buy American films for the English market—superfilms only, during this visit.

Seeks American Director?

The first American pictures to be made by the Samuelson Film Manufacturing Co., Ltd., will be "Love in the Wilderness" and "The Night Riders," adapted from well known English novels of the same titles. Two other big productions, the titles of which are withheld for the present, will follow. Mr. Samuelson will be obliged to visit England during the making of these pictures, to look after his producing interests there, and Director Butler will have charge during his absence.

It is hinted by Mr. Lorie that it is the intention of Mr. Samuelson to secure a prominent American director, well known in this country, to take charge of some of his American productions. "It is also very likely that Mr. Samuelson, eventually, will make permanent headquarters in Los Angeles, and that in due time he will either build or purchase his own studio there," said Mr. Lorie.

Foremost among the members of Mr. Samuelson's English company are Madge Titheradge, Maud Dunham, C. M. Hallard and Campbell Gullan. Miss Titheradge is rated as the foremost dramatic actress in Great Britain. She is not unknown in America, as she starred this country and Canada some time ago, with Lewis Waller, in "The Butterfly on the Wheel," "Mons. Beaucaire" and in other dramatic successes. Maud Dunham is known as the English Mary Pickford because of the character types she has created. She will play the leading role in "The Night Riders," which, as previously stated, will be the second Samuelson picture made in America. The story of "Love in the Wilderness" is an adaptation from the novel of that name by Gertrude Page, a popular English author, whose works are also in great demand in America.

Little Victoria Here, Too.

C. M. Hallard is a well known leading actor in England, who has also successfully toured this country and Canada in several of his English successes. Campbell Gullan is a noted character actor of fine versatility, who is very popular with London as well as provincial playgoers.

But little Victoria Lorie, although only 4½ years old, must not be omitted from the list of English visitors in the Samuelson Company. She has appeared in child parts, in no less than seven Samuelson features. Her first screen appearance was made when she was only 12 months old, and her seventh was in "The Husband Hunter," a Samuelson feature, in which she appeared as the daughter of the woman who was impersonated by the leading lady of the company. She is a niece of Mr. Samuelson and, if the reader pleases, came over to America under an engagement with the Samuelson organization to appear in a number of American pictures, in which she will be featured as a child actress. She is accompanied by her English maid.

Slightly Hurt in Wreck.

The Samuelson-Lorie party debarked

Beauty on a Bed-Rock Basis.
One of the pretty scenes in "The Moonshine Trail," with Sylvia Breamer featured in J. Stuart Blackton's Pathe-released production.

in Quebec, and boarded the Grand Trunk on the journey to Montreal. Their train had a head-on collision with a train eastbound, a few miles outside of Montreal, in which 28 persons were severely injured and three killed outright. Only two of the six passenger cars and Pullmans were permitted to complete the journey to Montreal by a circuitous route, the others being badly telescoped.

At the time of the collision, Miss Titheradge and Mr. Lorie were playing bridge and a mass of debris landed on Mr. Lorie's head, but none of the party was seriously hurt. They were so badly shaken up and bruised, however, that it was necessary to lie over two days at Montreal before they entrained for Chicago and the far west.

Columbus and the Pilgrim fathers braved many perils before they reached the desired haven; may it not be that these British pioneers, who have invaded America to prove that they can compete successfully with the Yankees, on their own ground, in producing pictures, have escaped death in a train wreck, so that their dream may come true?

Here's success to them!

Illinois Adopts Cleveland-Pittsburgh Plan; Herrington on Tour of West and Southwest

FRED J. HERRINGTON arrived in Chicago Monday, November 14, to attend a meeting of the commissioners of the Illinois Exhibitors' Alliance, which was held in the afternoon, at headquarters, on the twelfth floor of the Century building. The object of this meeting was to discuss fully the Cleveland-Pittsburgh plan, which solves the problem providing funds to meet the expenses of each state organization represented in the Motion Picture Theatre Owners' Association.

Charles Lamb, of Rockford, was chairman of the meeting, and reported that Illinois exhibitors throughout the State are favorably disposed towards the plan and in favor of its adoption.

Mr. Herrington then addressed those present and showed the necessity for a national organization. His recommendations, which were adopted by the commissioners present, included the holding of a national convention at Cleveland during the week of January 20, 1920, and the election of delegates to represent Illinois.

Herrington Goes on Tour.

The commissioners present were Charles Lamb, Rockford; W. D. Burford, Aurora, and John H. Frundt, George D. Hopkinson, V. R. Langdon, M. O. Wells, Fred. W. Hartmann, H. Van Meetren and Joseph Hopp, of Chicago. The three commissioners not present were L. M. Ruben, Joliet, and H. A. Gundling and Clyde R. Bates, of Chicago. Mr. Bates, however, is not now a member of the Illinois board of commissioners, as he is no longer an exhibitor, having sold his house, the Jefferson Theatre, some time ago.

Mr. Herrington left later in the week on a tour of the West and Southwest, in the interests of the Cleveland-Pittsburgh plan, which will occupy about six weeks. He will visit the following cities in the order given: Seattle, Portland, San Francisco, Oakland, Los Angeles, Bisbee (Ariz.), El Paso, San Antonio, Houston, Galveston, Dallas, Oklahoma City, Topeka, Kansas City and St. Louis, after which he will return to Chicago.

Contemporaneously with Mr. Herrington's tour, the southeastern states will be covered by Charles S. Berman, secretary of the New York State League.

The states at present affiliated with the Motion Picture Theatre Owners' Association are: New York, Pennsylvania, Ohio, Michigan, Wisconsin, Minnesota, Iowa, the Dakotas, Illinois, Missouri and Kansas.

Stuart Enters Bakery Business.

Charles Stuart, old-time exhibitor and recently assistant manager of the Moir theatres in Chicago, has resigned his position and gone to Jackson, Mich., where he will engage in the electric bakery business, which has spread throughout the country like a prairie fire.

Typhoon Fan Opens Office.

John P. Gleason, sales engineer of the Typhoon Fan Company, New York, has just opened a Chicago office in the Garrick Building, in order to meet the constantly increasing demand in this territory. Mr. Gleason has been Chicago representative for the past three years and is well known to and popular in the trade, and his extensive patronage will be pleased to learn that he will henceforth be easily accessible. His phone is Majestic 7841.

Robert Andersen Sails to Eat His Christmas Turkey in Denmark.
The Universal star, a native of Denmark, bids good-bye on board the Hellig Olaz. The handsome chap with the spats and mustache is Lowell Cash, Big-U publicity flash.

Duty on Film Imports Not Excessive, Says Kleine

IN reply to an editorial statement made by the Kinematograph Lantern Weekly, of London, England, in its issue of November 6, which claims that America charges a duty of two shillings (48 cents) a foot on positive imported films, George Kleine wrote the following letter to that publication, a copy of which was kindly furnished the writer:

I quote from your issue dated November 6, 1919. Page 97. the following:

"In reply to the suggestion that foreign countries might retaliate he (Colonel Browne) points out that that state of things already exists, and that America imposes a duty of two shillings per foot on positive imported film."

In the interest of truth and international amity, I would call your attention to the fact that the American import duty on positive prints is one cent per foot. That is to say. ½d. per foot in equivalent English currency, and not two shillings.

There are no other governmental duties of any nature.

As an example: I have before me an invoice dated October 6, 1919, from the Interocean Forwarding Company covering an English film which was shipped to me from London, length 8,436 feet, customs duty one cent per foot, amount $84.36.

It may interest you to note the entire charge against this positive footage shipped from London and laid down in Chicago, 1,000 miles inland from New York:

Charges up to and including New York	$20.62
Express New York to Chicago	5.35
Marine insurance	1.20
Rental of shipping can	1.50
Duty (8,436 feet at 1 cent foot)	84.36
Customs entry at Chicago (Entry No. 3089)	3.45
Internal Revenue stamp, entry	.50
Total	$116.98

Here we have a specific case which demonstrates that the gross expense of shipping, marine insurance, American customs duty, brokerage charges and Internal Revenue stamp amount to 1 35/100 cents per foot, or $13.50 per thousand feet.

You will surely not contend that this is in any sense prohibitive, and will note that the duty is much less than the present British and Canadian tariff on films.

If my views would interest you, I will at some future time write an analysis of the attitude of the American public and the film trade toward films of foreign production, and why this market is not responsive, merely stating at this time my fixed opinion that there is no prejudice on the part of the film buyers and distributors in this country against foreign films per se.

JAMES S. McQUADE.

West Coast Picture Folk Frolic

By A. H. Giebler

Old Fashioned Dances Indulged in At Film Directors Thanksgiving Ball

THE Thanksgiving Eve ball given by the directors of the West Coast film colony at the Alexandria Hotel on the night of November 26, was pronounced a grand success by all who attended. Novel and unusual programs, designed by Victor Schertzinger, were in the form of a scenario, with "fade-ins," "flashbacks," and "memories of other days," which was the signal for the orchestra to play old-fashioned dances like the quadrille and the Virginia reel.

In the Indian Grill of the Alexandria, supper was served to the strains of Hawaiian music, from 11 to 1. The ball and supper rooms were elaborately decorated with flowers and palms.

Among the stars present were Nazimova, Viola Dana, Clara Williams, Pauline Frederick, Wanda Hawley, Madlaine Traverse and Louise Glaum.

The ball committees were under the supervision of Charles Giblyn, Otis Turner and William D. Taylor. The committee of arrangements included Joseph De Grasse, Reginld Barker, Wallace Worsley, Frank Lloyd, Walter Edwards, George Melford, Frank Beal, William Beaudine and Murdock MacQuarrie. On the reception committee were James Gordon, Norval MacGregor and Thomas Ricketts. The musical program was in charge of Victor Schertzinger.

The officers of the Motion Picture Directors' Association are Charles Giblyn, director; Walter Edwards, assistant director; Frank Lloyd, technical director; James Gordon, secretary; Norval MacGregor, treasurer; Fred Kelsey, inner guard; Victor Herbert, outer guard. On the board of trustees are Reginald Barker, chairman; and Joseph De Grasse, Thomas Ricketts, Ben F. Wilson, William Duncan, Frank Beal.

Not Financed by Outside Capital.

The Associated Producers, an organization formed a short time ago by Thomas H. Ince, Mack Sennett, Maurice Tourneur, Allan Dwan and Marshall Neilan, five of the foremost directors on the west coast, make the announcement that no other producing or distributing interests are in any way allied with them, nor are they being financed by any outside or individual capital. They want to make this plain to exhibitors throughout the country because of several inaccurate reports that have been circulated. The Associated Producers are perfecting their plans, and will shortly make a complete statement of them.

Zukor Purchases Hollywood Home.

Adolph Zukor, president of the Famous Players-Lasky Company, who is now in the West, has purchased a beautiful home in Hollywood, where he expects to stay when on his periodical trips to the western studios of his company. Mr. Zu or will only stay a month on his present trip, but he expects his family to come with him next year and spend the entire winter season in California.

Advisory Board for School.

The Palmer Photoplay Corporation, an institute for the training of photoplaywrights and continuity writers, has added to its staff an advisory council, according to an announcement, composed of Cecil B. De Mille, Thomas H. Ince, Lois Weber, and Rob Wagner, which will supervise the work of the Palmer Institute Educational department.

Other experts who, the Palmer Institute states, will contribute valuable information on the subject of photoplay writing, are Frank Lloyd, Clarence Badger, Jeanie MacPherson, Al E. Christie, Denison Clift, Col Jasper Ewing Brady, Hugh McClung, Eric Howard and Kate Corbaley.

Assistant Directors Give Reception.

An informal reception was given one evening last week by the Assistant Directors Association at their headquarters, 5444 Hollywood Boulevard, for the entertainment of the wives and friends of the members. The new quarters of the association have just been furnished with the funds raised at the recent barn dance given at the Brunton studio. Music, a supper and dancing formed part of the entertainment.

A Filmland Wedding.

Floyd Whitlock, a leading player in George Beban's company, was married last week to Miss Myrtle E. M. Gibsone, a partner in the Mabel Condon Film Exchange. Mr. Whitlock and Miss Gibsone met while both were employed at the Kalem studio nearly six years ago, and were about to be married when the war broke out and Mr. Whitlock went into the army. Miss Gibsone was manager for the Kalem company for nearly four years, and upon the dissolution of the company she became associated with Miss Condon.

New President for Film Board.

Maurice Wolf, manager of the local Goldwyn exchange, was elected on November 25 to the presidency of the Los Angeles Film Board of Trade, an organization of influential film men whose purpose is to straighten out controversies that arise between exhibitors and exchanges.

Studio Shots

MONROE SALISBURY has completed "The Phantom Melody," his last production for Universal, and will soon head a company of his own to produce pictures for the First National Exhibitors.

"Playing with Fire," the new Douglas MacLean-Doris May picture at the Ince studio, includes in its cast Wade Boteler, Norris Johnston, Wilbur Higby, Mollie McConnell, Grace Morse and Bob Walker.

George Beban is making arrangements

Once More "the Papers" Wreck Lives at a Single Blow.
A scene from Lifeograph's production, "The Golden Trail," with Jane Novak.

Three Powerful Shots from "The Lost City," the Selig Serial Being Handled by Warner Brothers.
Juanita Hansen is the star of this production, and, as the center view illustrates, has many a thrilling moment.

for the filming of his story, "One Man in a Million," in which he will star, at the Katherine MacDonald studio.

Ray C. Smallwood will direct Madame Nazimova in her next Metro production.

Harrison Ford, who has been supporting Marguerite Clark in a picture made in the East, has returned to Los Angeles to play a leading role in a coming Famous Players-Lasky production.

Thomas O'Brien and Claire Adams will play the leading roles in "The Dwelling Place of Light," a Winston Churchill novel soon to be produced by Benjamin B. Hampton.

"Boot Nose" Mullen, a former prize fighter, and Ingram "Cupid" Pickett, a 250-pound heavy, play important roles in the Al St. John comedy, "Ship Ahoy!"

George George, recently returned from war, is playing in Christie Comedies.

Katherine MacDonald, her director and technical director, are doing research work for locations for "The Guests of Hercules."

Elinor Fair has gone to New York, where she plans to spend the winter.

Elliott Howe, Frank Keenan's director, has purchased a home site in the Beverly district, and is having the studio carpenters build his house.

J. Warren Kerrigan's latest picture, made from the Balzac story, "The Magic Skin," wil be entitled "The Dream Cheater" for the screen.

"The Scoffer,' 'an original story by Val Cleveland, with Henry Walthall as star, will be Alan Dwan's next production for Mayflower.

Forence Vidor, while waiting for her husband, King Vidor, to begin producing for the First National Exhibitors, will play a leading part in the Selznick picture to be directed by Howard Hickman.

Frank M. Dazey has just arrived from New York to prepare a number of scenarios for Anita Stewart and Mildred Harris Chaplin at the Louis B. Mayer studio.

Mr. and Mrs. Cecil B. DeMille returned this week from a two weeks' stay in New York.

Allen Holubar, Universal director, has returned from a location hunt at Calexico, on the Mexican border.

Eddie Lyons and Lee Moran, of Universal comedy fame, are now in New York City aranging for new releasing affiliations.

Will Rogers, of Goldwyn, and S. L. Rothapfel, temporary manager of the California Theatre, were luncheon guests of the Advertising Club last week. Rothapfel spoke on "The Psychology of Advertising as Applied to the Modern Theatre."

"Sins of the Fathers," a new story by J. G. Hawks, has been purchased by Universal for Mary MacLaren.

Doug Fairbanks, having finished the filming of "When the Clouds Roll By," has gone to Arizona to visit the Hopi Indian Reservation and the Grand Canyon.

With Bessie Barriscale in "The Luck of Geraldine Laird," wil be seen Niles Welch, Dorcas Matthews, Wiliam Mong, Rositi Marstini, Ashton Dearholt, Benny Alexander and Mary Jane Irving.

Mrs. Lillian Rambeau, mother of Marjorie Rambeau, is playing in the new Edith Storey picture for Haworth.

Charles Ray has finished "Watch Out, William," and has begun work on "Homer Comes Home," by Alexander Hull.

Roy Stewart and Kathlyn Williams will play leading parts in "Jus ta Wife," which Howard Hickman is directing for Selznick.

Helen Holmes is on her way to Los Angeles with a company of twenty, to make serials under the management of Warner Brothers.

C. Gardner Sullivan, scenario writer at the Ince studio, has applied for passports to visit England and her colonies, France, Russia, Switzerland, Norway, Sweden and Belgium.

Monte Rice, former publicity director for the National Film Company, is now press agent for the California Theatre.

Woman Excels Mere Man in Writing Film Scenarios

WOMEN excel in the writing of scenarios, according to Percy Heath, script editor at Universal City. Mr. Heath says that the feminine writer devises more brilliant plots than the male writer and that the work of a trained woman scenarist is usually better than that of a trained male writer.

With more than twenty producing units at work at Universal City, the demand for suitable stories is unprecedented and many acceptable scripts are found in each morning's mail.

Scripts arrive by the thousand at Universal City, are opened, sorted and distributed by Mr. Heath among his staff of readers. The readers search the stories carefully for sometimes obscure ideas, make a detailed report to Mr. Heath. If the reader feels that the story has possibilities the editorial board considers it from all angles. Sometimes it is sent back to the writer for revision; more frequently it is "revamped" by a staff writer, but if it contains the germ of an idea the writer soon finds himself with a substantial check and the script is turned over to a continuity expert for the technical work of putting the events in proper order for the screen.

"The amateur writer," Mr. Heath says, "furnishes the studios with the best material—less stereotyped and frequently brilliant with new ideas."

Shake Up in Censor Board.

There has been a shake up in the personnel of the Maryland Board of Motion Picture Censors, due to Clarendon I. T. Gould, formerly minority member of the board having been appointed minority member of the State Industrial Accident Commission by Governor Emerson C. Harrington. Mr. Gould will be succeeded by Charles F. Macklin, who has been named to fill the vacancy on the censor board. The three members of the Maryland board now are Charles E. Harper, Miss Marie H. Presstman, and Charles F. Macklin. Each member receives a salary of $2,400.

Dorothy Gish at Mamaroneck.

During the absence in Florida of D. W. Griffith and a company of players, Dorothy Gish is using the Griffith studios at Mamaroneck, N. Y., for her next Paramount-Artcraft production, as yet unnamed. Among her important supporting players will be Jack Rennie, at present appearing with Ruth Chatterton in "Moonlight and Honeysuckle." Others include Marie Burke and Downing Clarke.

Loew Books Hallmark Release.

"The Heart of a Gypsy," a late release on Hallmark Pictures Corporation's Famous Directors' Series, is now booked as feature attraction at the Loew Circuit in New York. This is the fifth of the series of twenty-six pictures which compose the Famous Directors' Series.

Yes, It Can Be So—All Margarita Fisher in "The Hellion."
The wonderful contrast of the stages of the picture are shown in these views of the American feature released by Pathe.

Osborne Praises "The Gray Brother."

Edward A. MacManus is rapidly completing the assembling of his new production "The Gray Brother," founded on a story of prison life and romance by Thomas Mott Osborne. Mr. Osborne, who has seen the production, expressed his extreme gratification with what he describes "as a truly marvelous visualization of a heart-throbbing human drama."

Mr. MacManus hopes to announce the date of the release of his production within a few days. Sidney Olcott directed the picture for Mr. MacManus.

Rachel Crothers Praises the Spirit of the Stage

EVERY exhibitor will appreciate the words spoken by Rachel Crothers, president of the Stage Women's War Relief Society, at a recent luncheon tendered her by Universal and attended by a number of New York photoplay critics. Miss Crothers is a widely known playwright and actress, and as leader of the stage women's society holds one of the most distinguished places in the stage art.

"Each player gave his services not only freely, but gladly," Miss Crothers said. "We at the head of the organization were delighted when we obtained permision to photograph David Belasco, Daniel Frohman and others, for "A Star Over Night." As a result we have given to the public not only a series of beautiful picture productions, but we have made it possible for every woman and child in America to see the greatest stars of today in their home town. There is in this series a record of the work and art of some or all of America's greatest stars of today."

Sydney Chaplin Names First Comedy.

Sydney Chaplin, producing star of Famous Players-Lasky Corporation, announced this week the title of his first comedy production under his contract.

The company is now busy filming interiors at the Jasper Hollywood studios where Syd, in the role of a wielder of the shears, is trying to figure out how to beat the forthcoming raise in tonsorial prices, by working at the trade on a barber shop set.

Taylor Holmes Selects Executives For His Producing Organization

TAYLOR HOLMES, president of Taylor Holmes Productions, Inc., who will star in the screen comedies to be made by his new producing company, announces that he has completed the personnel of his executive staff. The Taylor Holmes productions will be released in the United States and Canada by Metro, but the comedian has his own organization for making picturizations of big Broadway stage comedy successes, the first three of which are to be "Nothing but the Truth," "The Very Idea" and "Nothing But Lies."

Mr. Holmes makes it known that each member of his executive organization was chosen with particular regard for a thorough-going knowledge of exhibitors' wants and needs. With himself as president, he is assisted by Paul Turner, the well-known attorney, as vice-president; H. H. Bruener, treasurer; Thomas A. Persons, supervising director in charge of production, and Gus Mohme, director of sales.

Addresses the Exhibitor.

"As it is my contention that the exhibitor is the backbone of the industry," said Mr. Holmes, "I, as a producer, am determined to take into consideration first of all the problems and anxieties of the man who runs the picture house. Too frequently new producing organizations, while they are imbued with enthusiasm, are not entrusted to capable executive hands, to men who possess a fundamental understanding of the motion picture industry, and especially the exhibitor's side of it.

"The exhibitor should not be asked to book stories the value and drawing power of which he can have no criterion for estimating; he is entitled to get pictures which are based on plays and stories that have already demonstrated their popularity with the public. Then he can play up his advertising and exploitation and be sure of attracting his audiences and satisfying their desire for worth-while amusement."

Praises Executives Selected.

"Just as important as the star and the vehicles selected, however, is the question of the other men in the organization. Here, too, I feel that I am fortunate in having secured the active cooperation of men whose names are well known throughout the industry and who stand for achievement and practical acquaintance with the the various angles of the business."

While Metro, as the distributor of the Taylor Holmes productions, will give them the same high class publicity and advertising that have become synonomous with its sales policy, Taylor Holmes Productions, Inc., will have the services of its own exploitation manager. His function will be to collaborate with producer, distributor and exhibitor to bring about the greatest effectiveness of the joint exploitation programs.

"Nothing but the Truth," the first Taylor Holmes vehicle, is from the novel by Frederic S. Isham, which, dramatized by James Montgomery, was one of William Collier's great stage successes. David Kirkland is directing the production for the screen.

SHOULD A WOMAN TELL?

ASK METRO.

John Cumberland Makes His Debut for Pathe

JOHN CUMBERLAND, who has been proclaimed by New York dramatic critics as one of America's most skilled farceurs and who has probably done more to introduce the theatre-loving public into the intimacy of the boudoir, in A. H. Woods' bedroom farces, than any other actor, really makes his screen debut in Mrs. Sidney Drew's adaptation of Edna Ferber's story, "The Gay Old Dog," presented by Hobart Henley and released by Pathe.

This is Mr. Cumberland's initial appearance on the screen and he says he hopes it will not be his last. Mr. Cumberland says:

"I have had a secret yearning for a long time to lend my art to the 'movies' but didn't know just where I would fit in. I haven't got quite the pep of Douglas Fairbanks, although I have had a certain acrobatic training in getting under beds and in clothes baskets in a hurry, but I didn't think I am built right to climb church steeples.

"As the 'Gay Old Dog' my problem was solved. Here's a part that is exactly my speed. And not a single bed in it—in fact, the only time I am placed in an embarrassing position is when I am unaware of the fact."

Reichlin to Represent Goldwyn in Latin America

IN line with its policy of consistent exploitation of its product in foreign countries as well as in America, Goldwyn Pictures Corporation, through the manager of its foreign department, Arthur Ziehm, has appointed N. A. Reichlin to represent Goldwyn in Mexico, Central and South America. Mr. Reichlin has left for Mexico City, and after thoroughly covering that territory will move to other points in Mexico. He will then visit Central America and the South American republics, where the market for Goldwyn pictures is being steadily enlarged.

The campaign planned by Mr. Reichlin in Mexico is to follow up the success already achieved by Goldwyn pictures in the most important centers of the neighboring republic, which became a profitable market as soon as the war restrictions on film shipments had been removed.

Mr. Reichlin was selected as the ideal representative for Goldwyn in the Latin American countries, because of his experience as a motion picture man and his familiarity with the Latin American temperament and business methods.

Detroit Showman Praises Work of Constance Binney

ARTHUR D. BAEHR, managing director of the Crystal Theatre in Detroit, thinks a great deal of Constance Binney, the Realart star, and he wants everyone to know it.

Manager Baehr was so impressed with the acting of Miss Binney in a playlet called "Tom's Little Star," made some months previously for the Stage Women's War Relief, that he featured this above the regular dramatic photoplays in all his advertising last week.

Miss Binney had not seen her first Realart production projected on a large screen and accepted an invitation from Mr. Baehr to visit the Crystal the first day it was shown, which was at the beginning of her Detroit engagement in the stage play, "39 East," now on tour.

In discussing Miss Binney's visit, Mr. Baehr expressed as his opinion that Constance Binney would soon rank with the foremost stars of the country.

Gladys Brockwell in Double Role.

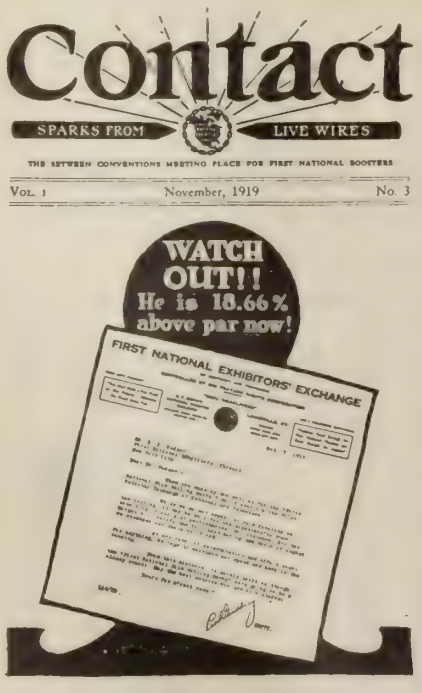
Gladys Brockwell has a double role in "Flames of the Flesh," written by Forest Halsey and Clara Beranger and to be produced by William Fox. Its release is expected early next year. "Flames of the Flesh" is the story of a New England puritan who shocked gay Paris, and promises more thrilling situations than anything which this finished artist has undertaken.

William Scott, Gladys Brockwell's leading man, again plays opposite the star. The remainder of the cast consists of Harry Spingler, Louis Fitzrey, Charles K. French, Mme. Rosita Marstini, Josephine Crowell, and Nigel De Brullier. The director is Edward J. Le Saint.

Moundsville Awaits Theatre.

It is stated on good authority that Moundsville, W. Va., will have an imposing moving picture house within a year. Ground has been purchased by local business men and a corporation has been formed under the name of the Strand Theatre Company, to finance the proposition.

Plans and specifications have been prepared and work will be commenced shortly. The building will cost about $100,000 and the seating capacity of the theatre will be 1,500.


Contact
SPARKS FROM LIVE WIRES
THE BETWEEN CONVENTIONS MEETING PLACE FOR FIRST NATIONAL BOOSTERS
VOL. 1 November, 1919 No. 3
WATCH OUT!!
He is 18.66% above par now!
FIRST NATIONAL EXHIBITORS' EXCHANGE

Front Cover of Contact's Third Issue
First National's "Different" House Organ

KEEP US ON YOUR MAILING LIST, EARL

IT is not often that the World has the opportunity to voice its approval of such publications as Contact, the sales organ of the First National Exhibitors' Circuit.

Published in about the same size and form as Printer's Ink, pocket size, and handy for reference by men on the road, Contact hits a solar plexus at the flash sheets.

And its contents, representing a tremendous amount of effort on the part of its editorial staff, likewise makes a distinct contrast against the "mutual admiration" efforts that sometimes characterize similar publications.

Sales articles, contributions from men who have put their own ideas across and who submit their ideas for mutual benefit, time and money-saving systems, "punch" stories, efficiency plans, all manner of knotty salesmanship problems cross-harrowed by discussion—these are the sparks in Contact.

In the words of one of the men on the mailing list, Contact is "an asset instead of a sentiment."

The make-up of the book, now in its third number, and counting up to about fifty pages an issue, is clean, varied and attractive. Earl Hudson's name completes the dotted line after the word "editor," and Earl lives up to his reputation of being a good propagandist without having the term "propaganda" written all over his work. He is to be congratulated, along with First National, on the get-up of his book and its contents.

The Industry Will Benefit By "Contact"

"THE SUPERMAN" IS SOMETHING NEW

You Can Clean Up With This Feature If You Handle It Properly, But You Must Advertise Its Badness Rather Than Its Goodness—You Can Make It a Scream

By Epes Winthrop Sargent

EVERYTHING depends upon the handling of "The Superman." This is true in a greater degree than of any picture you probably have ever handled. Usually you have sought to persuade your patron that you had a good attraction. The more successful you were with your argument, the larger your returns.

Here, for the first time, you have to change your methods. What you have to offer is not good, but so very poor that it again becomes good. "It's so bad it's funny," is a common enough remark around the studios, but this is probably the first time you have been called upon to sell a film so downright bad that you can sell it to advantage. Your patrons probably never have had a chance to see anything quite so poor as that. To get the best effect, you must bring them into your house with their minds prepared for what they are to see.

Travesty in its best form is merely drama stressed to the breaking point. Herein it differs from burlesque, which is drama purposely stressed and provided with humorous speech. "The Superman" was made by an Italian company in imitation of the feats of Maciste, using a professional strong man, Sansonia, for the lead. In an effort to go Maciste one better they have gone so far over the line that they have produced one of the finest examples of travesty ever put upon film. They could not have done nearly as well had they deliberately tried for travesty. The unconscious humor of the picture is its chief charm.

Go Strong on "Kidding."

It was brought to this country, following its Italian success as a drama, in the hope of a sale. It remained for the W. H. Corporation to find a way to utilize it. By constantly "kidding" it in the leaders, but leaving the action alone, they have brought out the humor and have made a fine farce out of a marvelously bad drama. Perhaps you have heard some humorous comment upon the numerous thrills in some serials. These leaders are written in precisely the same vein, but with greater skill. Viewed in this light, it becomes one of the most unusual offerings ever put before your public.

That word "unusual" should be your keynote. Your aim should be to convey to your public what you have read above, and to bring them into the theatre in such a frame of mind that they are already to accept the picture as a travesty.

Tell Them It's Bad.

To do this you must "kid" your advertising as consistently as the action has been. Some of the scenes, taken by themselves, would sell a serial for thrills. Don't let anyone get the idea that it is a thrill feature. Don't show a single still without a kidding allusion tacked to it. Don't let your newspaper or lobby work be serious for a single moment. Keep kidding right through to the finish.

Start out by announcing that you are going to show the worst play ever seen on the screen. For a day or two don't let them know in which sense you employ the word. Just run teasers or underline your regular announcements with: "Wait for the worst play in the world. We're going to show it soon." Follow this with other announcements along the same lines, such as:

We pride ourselves on the quality of our programs, but we are going to try a change. We are going to show you the worst picture ever made.

D. W. Griffith couldn't make a play like "The Superman." It's beyond his ability.

Two sorts of plays are good—the best and the worst. We have shown you the best. Now be prepared for the worst.

You might go further and open your campaign with cards reading in heavy type, "Cheer up, the worst is yet to come." Then below in letters too small to detract, add "We'll tell you when," and give the house signature. Give out or mail these well in advance. If you are asked about it, merely say that you have the rottenest play ever produced and are going to show it. Assure them that you were never more in earnest than when you say that you have a poor play.

How Do You Like This for Make-Up?
A light part for Sansonia in "The Superman."

Get Laughs From Stills.

Then get a little more informative as the showing time draws near. Get a couple of sets of stills and put them around town. Prepare slips for each still. On the one showing the girl bound, for instance, use a sign reading: "You would think the big brutes would let a nice girl like this alone, wouldn't you. They don't. They are cruel, but you should see 'The Superman' clean them up. Oh, boy! He's a wonder. See him kick the villains in the slats." Make a daily change of stills in your lobby, each with a similar caption.

Work on the same lines with your newspaper and program advertising. Use slang if you can, to match the title, not merely slang phrases, but the breezy style. Use extravagant language. Try some stuff like this:

You May Think We Are Crazy

To advertise that we have a bad play. We are. We're crazy with joy. We've got something new to show you. You've seen the best. Now see the worst, and if you can't laugh your head off, go see a doctor and send the bill to us. "The Superman" is NOT a comedy. It's a drama; it's an Italian drama with the spaghetti sticking out all over it. It's a drama, but it's funnier than any farce comedy you ever saw.

The Worst Play in the World

has been found at last. It's so bad that it's funnier than the funniest farce. No one could write a play so bad. It had to just happen. It's an Italian production and it doesn't speak English, but you don't have to worry about that. They have written some new titles for the production and they are as funny as the play itself. You've seen Maciste and were awed. Now see his rival—and die laughing.

If You Have Enemies

and want to be rid of them, come to the Blank Theatre and see how. "The Superman" does it. It's easy. Just lead them up to the top of a smoke stack and push the stack over. That's what Samson does, and he doesn't use dynamite, either. He just leans up against the stack and shoves. Over it goes. Perhaps he had been eating garlic. That may have helped.

Treat 'Em Rough

If Samson, "The Superman," had been in the Tank Corps he would have won the war the first day. But he didn't get a chance at the Kaiser, so he lays out the cruel Grand Duke of Thelordknowswhere and puts the girl queen back on the throne. He doesn't even have to breathe hard. He's a wonder, is Samson. Come and see him at the (house and date) and you'll forget Fairbanks and Maciste and the whole bunch. Boy! He's a bird for fair.

There'll Never Be Another

One super-rotten production is funny. A second might be fatal. We have the worst play in captivity and we are going to show it (date.) It's so bad that it is funnier than any farce you ever saw. See Samson, the Human Candelabra. If you die laughing, you'll die happy.

Tag the Serials.

If you have a serial running start as soon as you book this to flash a slide immediately following the episode reading: "You may think (hero's name) is a wonder, but did you ever hear of Sansonia in 'The Superman?' Wait! Just wait!! It's coming here."

Work the same idea if you have a Fairbanks or any athletic feature. Tag your comedies: "You think (comedian's name) is funny. He is, because he is trying to be. But Sansonia is coming and he is funnier without even trying. Don't miss this bird. He's in a class by himself."

Get up a fake contest with a prize for every winner, work it something like this:

What is the funniest play you ever saw?

The Blank Theatre will give a souvenir to every person who tells the name of the

funniest play they ever saw. Wait for further details.

Let this run a few days to permit the fans to get excited, then add:

To be fair to everyone, we shall not accept replies until after the showing of "The Superman" at this theatre (date).

Probably most persons will see the sting and drop out of the "contest." If any do qualify, give them souvenir postcards. By playing up the initial announcement heavily, you can work up an excitement and the laugh which follows will remove the sting.

Try and get some extra readers in your papers. Tell the editor what it's all about and then hand him some shorts. These might do:

Badly played melodrama is better than the best played farce. "The Superman," which comes to the Blank shortly, is said to be the worst melodrama ever produced. It is an Italian production and to a poor play and extravagant acting is added the foreign atmosphere which completes the effect.

Many readers will remember the wonderful stunts of Maciste, the phenomenal strong man of "Cabiria" and later productions. A rival Italian strong man has been featured in a play, "The Superman," which is said to be so extravagant that it is genuinely funny. It is coming to the Blank Theatre presently, and Manager Dash says that he will never have one like it again. It is a class by have one like it again. It is in a class by

American photoplays are popular the world over, but foreign plays do not find such a ready acceptance in America. This is largely because these imported films are too purely local. But in "The Superman," soon to be seen at the Blank, there is another reason. An Italian producer in his eagerness to get sensation has produced a play with such excessive action that it is genuinely funny. Subtitles which read as though they might have been written by George Ade, assist in pointing up the humor of this would-be thrilling drama.

Work Even Angle.

Work all angles to get press mention. You must, if possible get the entire town talking about the coming play, and they must **understand** the angle. This is of vital importance. If they come into the house not knowing precisely what to expect, the effect is largely lost. For the first reel they will suppose it to be a thoroughly poor play with some leaders carelessly and flippantly written. Without preparation, they cannot understand what they are looking at until the idea has had time to penetrate, and much of the pleasure of the spectator will be lost in bewilderment.

For this reason it would be a good plan to prepare a slide reading:

This is not a comedy, and please do not regard it as such. It is not a travesty. It is offered merely as an interesting example of a melodrama so exaggerated that it has become amusing through its very intensity. In a word, it is so bad that it is funny. Please regard it in that light. In Italy it was a successful drama. They liked it. We think that you will regard it as an amusing example of the blood and thunder drama gone mad.

Give them plenty of time to read and absorb this. Allow a little more than the usual second to a word. Then run in rapid succession these slides:

Please do not applaud Samson. He will get swell-headed and want to play another drama.

Do not hiss the villain. He means well, poor fellow.

If your vest is tight loosen it up or you'll burst the buttons off.

All set? Then—they're off!

Music and Effects.

Now go right into the film. If your organist or orchestra leader is clever, you can help get this over by putting in all sound effects. Carry this idea out to the limit. Ring in all the extra effects you can. When Samson gets into a fight have a couple of small boys pound a leather cushion to suggest blows. Have a big hammer effect for when Samson smashes the base of the chimney, but drop only a single brick to suggest the fall of the masonry. Use the baby cry whenever the little queen is kidnapped and when Samson strikes a match for his cigarette in the foyer of the theatre rattle the wood crash. Go just as crazy with the effects as the director did with his ideas, there are scores of points where you can get additional laughs with the effects. Well worked out, you can more than double the effect of the story. You can make it the funniest comedy you ever played. Don't overlook a single bet. Get them all in. You can get them all talking and you can play a return and get them in again a couple of months later.

Do the same thing for the musical accompaniment. Use dramatic music for the quiet scenes and light stuff for the heavy drama. When the palace is set on fire and you see the usurper dangling from the balcony, play "There'll be a hot time," use a hornpipe for the fight in the dark and Emmett's lullaby for the scene where Sansonia captures the usurper. The more your orchestra can jazz up the music the better the effect. Build up on the leaders with your selections and sounds.

A Fake Strong Man.

If you have this long enough to make it worth while using a street man, get some one up in a suit of black tights as shown in the stills. If the costume is too scant for the season, get a vacant window. Pick as large a man as you can get and let him perform impossible strong man feats with faked material. Let him bend iron rods made of garden hose and break chains fastened together with black thread.

You can make an occasion of this by working with some popular store and announcing that "Signor Sansoni, hero of 'The Superman,' will make a personal appearance" in the store window and give a demonstration of his superhuman strength every fifteen minutes. You can get the loan of the window, and perhaps some free newspaper work, for the crowd you will draw. The store can use the crowd to demonstrate its own wares.

Do not try to pull off this "personal appearance" in your house. It may react, but there is nothing to prevent this stuff being used as a prelude to the showing of the film if you can build it up to a ten-minute act. In this case pull all the old stuff such as shaking the scenery with his breath and similar tricks.

Kidding is to be the keynote of the show. Go the limit and you will give your patrons a laugh they will remember for months to come. Use all possible angles and give them such a laugh as they never had before.

"The Superman" is just about what you can make it. You can put it in merely as a novelty and you can get some laughs. You can work it up and get more in proportion to the effort you expend. You can go the limit and give your patrons an hour and a quarter of a solid scream and send them out to talk of the picture to everyone they meet. There never has been an intended comedy which equals this in its entertaining possibilities. It is all up to you. You are given "the makings," but you must "roll your own."

ADVERTISEMENT.

One of the "Quieter" Moments from "The Superman."
Wherein Sansonia merely captures a king in this W. H. Productions feature.

Improving the Hampton Studios.

With the increase of work at the Jesse D. Hampton Productions studios in Hollywood, it has been found necessary to add another enclosed stage, not only to protect the sets and properties from the rainy season but to get the better light effects insisted upon in these productions. Already the company has one large enclosed stage, but it was not nearly enough and a force of workmen has been engaged day and night for over a week hurrying another to early completion.

Blanche Sweet's next production, "Simple Souls," by John Hastings Turner, will be filmed in the new studios.

Gloria Swanson's Greatest Thrill Came to Her in "Male and Female"

By Edward Weitzel

IT DIDN'T require much penetration to sense a good story about the Lady and the Lion, and we plunged right into the subject the moment Gloria Swanson and I were seated. Everyone who has seen Cecil B. DeMille's Paramount-Artcraft picture "Male and Female" will recall the Babylonian episode and the Christian slave's terrible death. A desire to know one's sensations when lying helpless on the floor of a lion pit and held down by the paws of a full grown king of beasts prompted my request for an interview, and I found that Miss Swanson's recollection of all the details of this adventurous page in her moving picture experience was nothing short of acute.

"How did you feel when you were told you were to be given an opportunity to endanger both your life and your insurance policy at one fell swoop?" was my first question.

The Lady smiled cheerfully—but not at my attempt to be facetious.

"I was the happiest girl around the studio!" was her unexpected reply. "You see," she explained, "there was something very curious in such an incident falling to me. As a child I always had been fascinated by the picture 'The Lion's Bride.' It made a lasting impression on my imagination from the first, and that I was to act the part of the Christian slave seemed like a decree of fate. Any thought of the danger I might run never troubled me in the least.

Sense of Duty Overcomes Fear.

"It has always been like that with me in my picture work. I had never been able to conquer my fear of the water when trying to learn to swim. I would put on a becoming bathsuit and sit on the edge of the pool, but when the swimming teacher tried to get me into the water I just wouldn't go. So, of course I never learned. But when I was given my first serious part in a picture and was told I must 'jump off a dock' after nightfall and strike out I didn't stop to tell the director I couldn't swim, but hopped in."

"I remember that picture. You swam all right."

"I knew I had to or give up the part; so I managed to keep myself afloat and save my contract."

Posing as "The Lion's Bride."

Gloria Swanson is a quiet, self-contained young woman under ordinary circumstances, but she has the true artistic temperament and there is a smouldering fire in her dark eyes that would tell a director he need never fear her failing to carry through a scene, no matter how dangerous. There was no hint at boasting in her tone as she complied with my request to describe her own sensations while acting the Christian slave. It had been a wonderful event to her: not on account of the danger, but because the tragic episode made such a strong appeal to her dramatic instinct. And for this reason she was able to put the demands of her art before her natural fear of the wild beasts in the pit and act the part of the slave girl who defies a king, even when her own life was really in danger.

Every precaution was taken to safeguard her, but Gloria Swanson had never before had any experience with lions, wild or tame, and she had been told that it is usually the tame ones that kill their keepers. While the Babylonian scenes were being filmed she was forced to come in close contact with both sorts of animals, not once but several times. Under such circumstances the actress might have been forgiven if it had taken no little urging to get her to complete her part of the episode. But she never held back for an instant. Thomas Meighan bears witness to this.

Beauty and the Beast.

The scene that with its thrill lifts itself out of "Male and Female" as one of the high points of the DeMille production.

Meighan Knew When to Take Advice.

"She's the pluckiest little woman I ever knew!" he declared when questioned about the matter. "The lions were in anything but a pleasant frame of mind all the time we were making those scenes—the picture shows that; but Miss Swanson never had to be told twice what to do. The lion pit is wide and deep, and I thought I was perfectly safe when I stood at the side of it—until ordered away by Mr. DeMille. My explanation that I wanted to watch the taking of the scene didn't do any good. I was again told to go away from there—and I went. A few minutes later one of the lions felt the same about the pit and he went away also. He suddenly stopped lashing his tail, cocked his eye at the wall, sailed into the air and landed within three feet of where I had been standing. The keepers drove him back again; and I am still thankful that when a director is forced to tell me anything twice I have sense enough to obey."

When the Yacht Turned Over.

I repeated to Miss Swanson what her fellow-player had said about her. She smiled; then looked serious.

"I am not the only one whose life was in danger while 'Male and Female' was being produced," she explained. "The shipwreck scene nearly proved fatal to Mr. Meighan. The yacht turned over so quickly that he got caught in the sail and was carried under the water. He stayed down so long, struggling to free himself, that we all thought he was drowned, and every one was badly scared until he managed to get clear of the wreck."

"There is such a thing as carrying realism too far, even in making moving pictures," I put in, and then led the conversation back to the lions and "The Lion's Bride," with the request:

"Please describe how the animal scenes were taken."

Miss Swanson thought silently for an instant.

Lion Stuff Is Serious Work.

"The most noticeable thing was the seriousness with which everyone went about his share of the work. Nothing was done in a hurry. Mr. DeMille and the keepers were always as near to me as possible and were ready for any emergency."

"There was always real danger?"

"I have been told so—and I was conscious of it. That must have been why the part seemed so real to me."

"And you were not. . . . I mean you didn't mind going over the scenes several times?

"No—really."

"But the close-up with the big fellow—'The Lion's Bride' incident—How did you feel when you were lying on the stone floor and felt the brute's paws on your bare back—weren't you—?"

"It gave me the greatest thrill I have ever had in my life."

"Don't you mean 'chill'?"

Gloria Swanson laughed, and shook her head. And I believe her.

"Gay Old Dog" Gets Ten-Day Run.

Hailed everywhere by critics, exhibitors and the public as a heart epic and one of the best produced photoplays of the year, Hobart Henley's "The Gay Old Dog," starring John Cumberland of stage fame, is establishing an enviable record, according to reports from Pathe. Exhibitors who have never booked a picture for more than three or four days are giving full week stays to "The Gay Old Dog," which provides the most valuable avenues of exploitation.

F. G. Heller, manager of the Starland Theatre, Anderson, Ind., paid the highest tribute to the production when he booked it for a ten-day run, immediately after he had seen it projected.

Doris Keane, Stage Star, Joins Griffith Forces

DORIS KEANE, one of the popular actresses of the American stage, has joined the D. W. Griffith forces and will appear, under Mr. Griffith's direction, in a photoplay version of Edward Sheldon's play, "Romance," in which she was seen on the speaking stage more than 3,000 times in New York and London.

The character of Mme. Margherita Cavallini, the Italian opera singer, in Mr. Sheldon's play has, through the efforts of Miss Keane, become one of the classics of the theatre, and in securing the signature of this player Mr. Griffith has added another artistic link to his chain of achievements.

Mr. Griffith, who is now at Miami, Fla., will be joined by Miss Keane and her husband, Basil Sydney, in a few days to discuss the preliminary work on the film version, the exteriors of which probably will be taken in Florida. The earlier scenes will be photographed early in December.

"Golden Shower" Is Leslie's Latest.

"The Golden Shower" is the title of an unusual picture with Gladys Leslie in the leading role, which is being released by Vitagraph. It was written by Marie Eve, who has taken a new scheme of revenge for the theme of the story. It is quite away from the type of story which Miss Leslie has been playing.

"Male and Female" Breaks Records In New York and Other Big Cities

A TOTAL of 54,665 paid admissions is the record established by Cecil B. De Mille's "Male and Female" during its engagement at the Rivoli Theatre, New York. This, according to the Rivoli management, breaks all previous week's records by nearly 10,000, and new week-day record of 7,354, established Monday, and a new evening's record, set up Thanksgiving night.

Transferred to the Rialto, the production has been playing virtually to capacity throughout the present week, and it is quite possible that a new week's attendance record will be set up at that house also.

San Francisco Records Broken.

No less sensational than the triumph scored in New York is the record-breaking success of the production in first-run theatres in other cities throughout the country. Starting in San Francisco, all house records for the first two days of any picture previously shown at the Imperial were broken, and by the end of the week a new seven-day mark had been established.

At the Park Theatre, Boston, the production broke all house records on Saturday, the sixth day of the showing, topping even the Labor Day opening of "The Miracle Man."

On Monday, November 17, Tom Moore, of Washington, D. C., wired Famous Players-Lasky that "Male and Female" on Sunday had broken the record of the Garden by $50, playing to absolute capacity, seating and standing, at every show.

In Denver, where the picture is playing both the Rialto and Princess Theatres, "Male and Female" played to capacity at both houses and beating the opening day mark previously set by "The Miracle Man" by approximately $500. This was Sunday, November 23, and there was no let-up throughout the week.

Breaks Records in Baltimore.

All previous records at the Parkway and New Wizard theatres, Baltimore, were smashed during the week of November 16. The engagement was extended at the New Wizard and the production is now playing its third week there.

"'Male and Female' opened to the largest house in history" is the message sent from the Broadway Strand, Detroit, Sunday night, November 30. The previous house record was held by "The Miracle Man" and this was smashed to bits. A second week already has been contracted for and it is likely that the run will be extended indefinitely.

The production is now in the third week of an extended engagement at Jones, Linick & Schaeffer's Randolph Theatre, Chicago, and among the other houses where it is playing extra time are the Euclid, Cleveland; Garden, Des Moines; West End Lyric, St. Louis, and Grand, Columbus.

Fox Plans Roof Garden on New Studio Building

IN addition to figuring on a permanent airplane landing platform upon the roof of his big new administration and laboratory now nearing completion at Tenth avenue, Fifty-fifth to Fifty-sixth streets, New York, William Fox has under consideration a project for a roof garden to occupy the northwestern corner of the gigantic structure.

Plans for the proposed roof garden have been submitted to Mr. Fox with a view to having that portion of the L-shaped roof concreted in order that a layer of rich soil may be spread and parts of the section sodded. The plans call for gravel walks winding between beds of flowers and clusters of evergreen; the entire section to be enclosed by a boxwood hedge of a height sufficient to screen neighboring roofs from view.

It is believed at the Fox organization's home office that a favorable decision will be reached on this project. The garden will offer Fox stars working in the East a restful atmosphere between the taking of scenes, and also will make an ideal spot for exterior scenes calling for settings of this sort.

Included in the sketches submitted for the garden is a unique fountain and a cosy summer house; gravel walks surrounding the fountain, and the summer house nestling among the evergreens. The entire garden would be protected by a glass roof of the regular conservatory design, thus permitting the photographing of summer scenes during the winter.

Half a Door, Half a Door, Half a Door—Er — Er — Beautiful. Greeting to Constance Binney in her Realart, "Erstwhile Susan."

"Foolish Fish of Sawbuck" (Chester).

C. L. Chester called in his wife to help him invade the Canadian Rockies a few weeks ago, and the result was a memorable outing and one release, "The Foolish Fish of Sawbuck," for Chester-Outing Pictures. The Chesters hasten to explain that the title really refers to actual fish. They pulled 'em out of Sawbuck Lake at a rate that would send most any fisherman into ecstacies.

This was Mrs. Chester's introduction to the real wilds, and she had several encounters with bull-dog flies, porcupines, camp robbers—which are birds—and mountain storms.

Lewis J. Selznick's First Stage Play Will Be "Bucking the Tiger"

ADDED significance is placed behind the announcement that Lewis J. Selznick has entered the legitimate producing field in information from the Selznick offices that the plays presented on Broadway will be adapted to the screen for production in the Selznick Fort Lee studios.

Under this arrangement, motion picture exhibitors will receive the benefit of the public approval and popularity of stage successes, coupled with the extra publicity which is assured in publications throughout the country.

"Bucking the Tiger," a comedy-drama by May Tully and Achmed Abdullah, is the first play which Mr. Selznick will offer behind the footlights. It is scheduled for Broadway presentation early in January and negotiations are now under way for the lease of one of New York's large and centrally located theatres.

Has H. C. L. Topic.

"Bucking the Tiger" is described as a novelty among legitimate stage productions. Departing from the commonplace in theme and action, the piece is constructed around the timely subject of the high cost of living. Several sons of the idle rich contrive to whip the H. C. L. without working, and how they do it forms one of the most interesting plays from the pens of May Tully and Achmed Abdullah.

The cast of "Bucking the Tiger" will be announced in the near future. It is said that several of Broadway's popular favorites are now in touch with Lewis J. Selznick and the stage director.

V. P. Whitaker of Select Reports Business Boom

V. P. WHITAKER, general sales representative for Select Pictures organization, who recently started on a cross-country tour of Select's branch offices, reports business conditions among the exhibitors as "better than ever." He says that the exhibitor is awakening to the true value of exploitation and advertising, and that he is keenly appreciative of the efforts of the exhibitor to assist him along these lines.

"The exhibitor now realizes that if he doesn't take advantage of the exploitation helps the distributor furnishes with a picture, that his competitor will," says Mr. Whitaker. "Furthermore, the exhibitor knows that exploitation pays big dividends and this applies to the small-town exhibitor as well as to the big showman in the large city.

Mr. Whitaker is now on the first lap of his tour of Select exchanges. He has already covered the Philadelphia and Washington territories and leaves Chicago the latter part of this week for the West Coast. He will make brief stop-overs at Kansas City, Denver, Seattle and Portland before he arrives in Los Angeles.

Color Work in Ford Weekly.

Ever on the alert to improve the quality of its productions, the Ford Educational Weekly Magazine has entered the field of colored photography in the latest release, "Nature's Echoes," which will be issued this week by Goldwyn. The first part of the picture is particularly beautiful, showing as it does in color the grandeur and pristine loveliness of the snow-capped mountain peaks of the Canadian Rockies. The natural greens, blues and purples of the mountain slopes and their reflection on the surfaces of the mountain lakes make a picture of artistic merit and educational interest.

Maryland Shows Large Percentage for Fox News

FROM the Maryland district, the home office of Fox Film Corporation has received most favorable reports of the manner in which exhibitors in that state are taking hold of Fox News. Throughout the smaller cities the exchangemen find a rich field for their endeavors in behalf of the Fox News reel, and with each day the contracts for it are increasing.

In Baltimore, out of some forty-five houses of sufficient seating capacity to warrant the booking of the news reel, there are now said to be thirty-three which are taking the full service. From this the producer sees the possibilities for a substantial increase in the number of contracts from this territory, and has instructed the Washington exchange office, under the management of Paul E. Kircher, to keep in constant touch with the situation in his field. Mr. Krieger has reported a most gratifying readiness on the part of the theatre men to receive Fox News.

Fourth Chaplin Film Ready.

"A Day's Pleasure," Charlie Chaplin's fourth million-dollar production made for distribution by the First National Exhibitors' Circuit, has been delivered to First National's executive offices.

In this picture, for one of the few times since he has been on the screen, Chaplin appears as the father of two bouncing twins, the husband of a dimpled wife and the owner of a battered-and-bent automobile of popular make. The theme of the production follows closely on the thought that often a day of recreation is the hardest day of the week.

Wolfberg Heads Exchangemen's Body.

Jack Stewart, president of the Associated Film Exchange Managers of the Cincinnati Chamber of Commerce, has resigned his office, and Harris P. Wolfberg, of the Famous Players-Lasky Corporation, has been elected to succeed him. Mr. Stewart has been appointed manager of the New Orleans office of the Goldwyn Distributing Corporation. President Wolfberg, who is one of the live and energetic members of the local association, promises a vigorous administration, and believes that Cincinnati can be made the second largest film distributing center in the country.

Constance Binney Poses as Columbia Saying Farewell

MOTION pictures having become the true national pastime, it is not surprising that a noted artist should choose a motion picture star for the model of his "Columbia."

Albert T. Reid, the well-known artist in charge of the picture section of the Republican National Committee, has paid what he terms a non-partisan tribute from all Americans to the Prince of Wales upon the occasion of his leaving the United States for his native land, and has chosen Constance Binney, the Realart star, as representing the bloom of American womanhood, her beauty, her youth and her spirited charm.

The picture portrays Miss Binney in the garb of Columbia receiving the farewell handclasp of the Prince of Wales. Beneath the sketch are the words, "Good-by, Prince Chap—I hope we shall always be good friends."

In selecting Miss Binney for the model of Columbia, Mr. Reid has paid a tribute to this Realart star. The picture of Columbia's farewell to the Prince of Wales will be circulated by Mr. Reid's organization in publications throughout the country with an aggregate circulation of 2,000,000.

"Drawing Power" or "Gum Technique," Shown by Thea Talbot, Bewitching Model, to Bert Lytell During Metro's "Lombardi Ltd."

We're Movie Fans
For Mae Bush and her fan in Stroheim's Universal production, "Blind Husbands."

Viscount Bryce Discusses Aurora Mardiganian Film

VISCOUNT BRYCE, of England, upon whose statements many of the scenes in "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, in company with Lord Gladstone, attended a first showing of this spectacle at Queens Hall, London, recently.

The gathering consisted of a large group of notables who viewed the film as a matter of educational interest more than an attraction to shatter box office records for the theatres in England, as it is said to be doing in the United States.

Viscount Bryce made a short talk prior to the running of the picture, explaining from personal knowledge that many of the incidents in the screen version of the ravage of Armenia were conservatively related in order that the subject might be brought before a mixed audience.

English exhibitors are keenly awaiting the release date of this attraction, realizing that the picture offers unprecedented box office possibilities, especially in view of the fact that Aurora Mardiganian is planning to go to England to make personal appearances with the showings as she is doing in this country.

Racing Story Near Completion.

The screen version of Clinton L. Stagg's racing story, "High Speed," is nearing completion under the direction of Charles Miller for release by Hallmark Pictures Corporation the first of the year on the Famous Directors' Series. Edward Earle and Gladys Hulette, supported by Roger Lytton, Charles Husted, Fay Evelyn, Ida Horton, Jack Edwards and Mathew Betts, are starred.

Charles R. Rogers Returns.

Director of Sales Charles R. Rogers, of Select Pictures Corporation, has returned to the home office after another brief business trip to Select's Boston branch. Mr. Rogers reports that conditions in New England are better than at any previous time.

Ackerman & Harris Plan $1,000,000 Picture Theatre for San Francisco

WORK is to be commenced at an early date on a magnificent picture theatre and roof garden to cost in the neighborhood of $1,000,000, the intention being to give San Francisco the finest playhouse west of New York. Ackerman & Harris, who will control and operate it, have secured possession of three parcels of land at Market and Taylor streets, two of which have been purchased outright and the third taken under a fifty-year lease. These holdings give a Market street frontage of 182 feet, with a depth of 187 feet.

A theatre with a seating capacity of more than 3,000 is being planned, and Thomas W. Lamb, the New York architect, is expected in San Francisco shortly to confer with local architects on the final plans. The glass enclosed roof garden, affording an unsurpassed view of the city, will be a new departure for San Francisco and a high-class restaurant will be installed there. An unusually large stage will be one of the features of the theatre and new ideas in moving picture presentation will be offered.

On their recent visit to New York Sam Harris and Irving C. Ackerman, who conduct the Hippodrome Circuit of theatres on the Pacific Coast, formed an amalgamation with Loew, Inc., and completed arrangements whereby their plan for paralleling their circuit of vaudeville houses with a chain of moving picture theatres is to be financed in full. They will have the management of all houses west of the Missouri River. Marcus Loew and a party of associates will visit this city shortly on a tour of inspection of the far western properties.

Bomb Engaged by Neilan.

Marshall Neilan has appointed William H. Bomb, formerly studio manager for the Famous Players-Lasky studio in New York, to act in the same capacity for Neilan Productions.

Edwards Returns to California.

Walter Edwards, who made a hurried trip East to direct Marguerite Clark in "Easy to Get," has returned to California and will commence work immediately at the Lasky studio on "The Young Mrs. Winthrop," starring Ethel Clayton.

Tarkington Invents Method of Character Development

WHEN Booth Tarkington agreed to write a series of twelve two-reel stories for the screen, to be produced and released by Goldwyn under the name of Edgar Comedies, he promised to introduce something new in the way of character development. E. Mason Hopper, recently engaged to direct the Edgar Comedies at Goldwyn's Culver City studios, is ready to agree that the Indiana author has made good his claim to originality even when he is working in a strange medium, for this is Mr. Tarkington's first venture with photoplays.

Mr. Tarkington is as much concerned with mental as with physical action, and he is willing to devote whatever space is necessary to a clear exposition of the thoughts and temperament of his characters. Mr. Hopper has found that Mr. Tarkington has followed a line of development that will make his characters as clear on the screen as when their mental processes are revealed through the keen descriptions of their creator.

One of the secrets of the author's success as an interpreter of boy characters is that he makes the reader see the world through the eyes of youth. Right at the start of the first episode, the audience is allowed to know the nature of the boy. The spectator doesn't have to guess about how Edgar regards the people surrounding him—his mother, his father, his aunt, his pretty little blond-haired classmate and others. All of these personages, destined to occupy an important part in the subsequent career of Edgar, are shown as they actually are in matter-of-fact life, and as they appear through the eyes of youth, at once unsophisticated and romantic, yet quick to penetrate the subterfuges of his elders.

Black Circuit Invades Aroostook County, Maine

THE Black Theatre Circuit, one of the biggest theatrical circuits in New England today, controlling nearly fifty houses, either in operation or in process of construction, is to be extended into Aroostook County, Maine, Alfred S. Black has entered into an arrangement with Beecher Churchill, owner of the Temple Theatre, of Houlton; Libby's Theatre, of Fort Fairfield, and a theatre at Limestone, to operate these houses under the name of the Aroostook Consolidated Theatres, Inc., on the Black Circuit, or as the Black-Churchill Theatres, Inc.

Options have been taken on land, and work will be started immediately on modern theatres to accommodate 1,200 patrons, at Fort Fairfield and Van Buren. Options have also been taken on proptry at Presque Isle and Caribou.

The Black Circuit has just completed some important deals, one of which calls for the construction of a theatre with 2,000 seats at Pawtucket, R. I. The company has also taken options upon three or four more theatres in Vermont, which will be taken over in a week or two. Alfred S. Black has stated in an interview that the company now owns and controls about fifty theatres and that it is proposed to materially increase this number.

New Theatre for Hollywood.

John Young, proprietor of the Apollo Theatre at 5552 Hollywood Boulevard, has announced that he will erect a theatre building on Hollywood Boulevard, just east of Wilton Place. The building will cost approximately $30.000, with $20,000 more for equipment, seats, decorations, etc. The structure will be two stories, with two stores and the theatre auditorium on the first floor, and business offices on the second floor. The site is 60 by 160 feet. The building material will be brick with terra cotta trim, and the theatre will seat 900.

"The Lost Battalion" Going Strong.

Enthusiastic reports are being received from exchangemen and exhibitors in every section of the country where W. H. Productions Company's photodrama, "The Lost Battalion," is being shown.

"'The Lost Battalion,' opened to absolute capacity business," writes the Gardiner Syndicate, which controls the rights for New York State to this production.

From the Wisconsin Film Corporation, Milwaukee, the following report is received.

"'The Lost Battalion' opened at the Rhode Opera House, Kenosha. They turned away business. The box office receipts at the same admission price as 'Mickey' exceeded that production by $100—and that is going some!"

Evolving Film Titles Aids Writing of Dialogue

IN THE writing of dialogue playwrights can learn from the screen, according to Jeanie MacPherson, who wrote the scenario for "Male and Female," the Cecil B. DeMille production which opened Sunday, November 23, at the Rivoli Theatre, New York.

"Just as everybody thinks he can run a newspaper better than the editor, so, it seems, everybody thinks he can write good sub-titles for photoplays," says Miss MacPherson. "But the writing of good sub-titles is beset with difficulties of which not many people are aware. For instance, every word in a subtitle takes up a foot or two of film. If the picture is too long, and has to be cut down, one of the great ways of saving length is by cutting the subtitles.

"In 'Male and Female,' Mr. DeMille ordered that a certain part of the picture should not run more than fifty feet. As it stood, it was sixty feet, and there were two titles in it. I worked over those titles for days, trying to make them short and yet well-rounded and in keeping with the rest of the picture.

"In this connection I think playwrights who write for the legitimate stage can find considerable assistance in motion pictures. I know I have in writing a play I am now working on. The necessity for making statements short and to the point helped me immensely in writing dialogue."

Schedule "$1,000,000 Reward."

"$1,000,000 Reward," the Grossman Pictures, Inc., feature serial production, featuring Lillian Walker, will be released the first week in December, according to an announcement by Harry Grossman. It is said that a final view of the film just before it entered into its final stage of production indicates that it will rank high among episode pictures and will be fully up to the standard of the other splendid serials which Mr. Grossman has produced.

"Detective Jim" Next Morey Picture.

"Detective Jim," an original story by Frederic Van Rensselaer Dey, has been selected as the next feature for Harry T. Morey. Vitagraph had planned to have Mr. Morey make "The Mightier Strength," which requires a considerable amount of mountain scenery, and after waiting for three weeks in the Adirondacks for the weather to clear up the picture was abandoned until next summer and Mr. Morey and his company returned to the Brooklyn studio.

Selznick's National Advertising Campaign Starts with Rush in Leading Publications

WHEN the Saturday Evening Post made its appearance last week, it contained an advertisement that raised the curtain on one of the biggest campaigns in the history of intensive national advertising.

The advertisement—a "double truck" spread in colors on Selznick Pictures, with photos of the five Selznick stars and a statement signed by Lewis J. Selznick—was the forerunner to a gigantic campaign in leading publications which include the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, McClure's, Home Sector, American Legion Weekly, Pictorial Review, Green Book, Blue Book, Red Book, Picture-Play Magazine, Photoplay and Motion Picture Magazine.

The combined circulation of these publications reach a select class of readers in every nook and corner of the universe, with statistical figures proving that considerably more than 40,000,000 people will see and read the advertisements on Selznick Pictures.

Really Starts January 1.

Coincident with the opening broadside in the Saturday Evening Post, Selznick Pictures advertisements appeared in the December number of the Ladies' Home Journal and in a November issue of the Country Gentleman.

An indication of the magnitude of the Selznick advertising drive may be gained from the official schedule in the Selznick offices, which show that one page in four colors will be inserted in the Ladies' Home Journal twelve consecutive times, commencing January 1, 1920, one page in two colors inserted thirteen times (every fourth week) in the Saturday Evening Post, beginning January 1. The same schedule has been arranged for the Country Gentleman. The Red Book, Green Book, Blue Book, Motion Picture Magazine, Photoplay, and Picture-Play will receive one page each, twelve times, commencing January 1.

The first advertisement in the Pictorial Review will appear in the February issue, which will be in circulation in January. The Pictorial Review advertisement will appear in four colors in a preferred position. Four pages will also appear in the January McClure's, on the news-stands in December.

Finlayson Just Finishing Third Year of Film Work

JAMES FINLAYSON, the Mack Sennett comedian, who takes the part of the fashionable doctor in the forthcoming Paramount-Mack Sennett comedy, "Love, Honor and Behave," is a noted Scotch comedian who is just finishing his third year in motion pictures and his first year with Mack Sennett. He was born in Scotland, August 27, 1887, the son of a well-to-do iron founder, who planned that his Jimmie should also be an iron foundryman.

Finlayson was sent to college at Edinburgh. Then he joined John Clyde, the noted actor, and Durward Lely, the celebrated Covent tenor, playing comedy and character parts in "Rob Roy" and other plays. Later, Graham Moffat, the author, asked Finlayson to go to America to play in Moffat's "Bunty Pulls the String." Finlayson played the part of "Rab" with Molly McIntyre and the other Scotch players in this comedy for two years.

Finlayson headed a Scotch company in a vaudeville tour of the United States during which he reached Los Angeles in 1916, where he was coaxed to enter motion pictures, playing under the direction of Thomas H. Ince.

One year ago he came under the management of Mack Sennett and has been a featured player ever since in Paramount-Mack Sennett comedies.

Five months ago Finlayson married Miss Emily Gilbert, a Los Angeles girl. After finishing work in the next important Mack Sennett feature comedy production, he says that he will go to England and Scotland for a visit.

Signs for New Goldwyn Output.

Harry Crandall, of Crandall's Enterprises in Washington, D. C., has been so impressed by the quality of the new year's Goldwyn productions that he has signed contracts for the entire output for his chain of nine theatres in the Capital City. Owing to contracts made earlier in the season, Mr. Crandall was able to use only three of the Goldwyn stars when the proposition was first placed before him, but since then he has recognized the supremacy of the new Goldwyn Pictures and has canceled two other services in order to make room for them.

"Plans of Men" Next Moore Picture.

Myron Selznick announces that the next Owen Moore production following "Piccadilly Jim" will be the screen version of "Plans of Men" by Lewis Alan Browne. Browne is the author of the well-known stage play, "Please Get Married." "Plans of Men" will be a special production, directed by Wesley Ruggles. R. Cecil Smith is writing the scenario.

Anna Q. Nilsson
Whose striking beauty illuminates "Soldiers of Fortune," produced by Allan Dwan. Released by Realart.

Strike Up the Tambourines! Jazz the Castanet! Here's Universal's "Lasca."
Much atmosphere herewith for Frank Mayo and Edith Roberts in this Big-U attraction.

Waldorf Insures Otis Skinner for Big Sum But He Balks at Algeria for His Location

WHILE Otis Skinner was playing at the Lyceum Theatre in Rochester, N. Y., in "The Rise of Peter Barban," he had the distinction of becoming the highest insured artist on the speaking stage, if not also in the realm of the silent art. But the distinction came to him because he is about to take a fling in pictures and the producers wanted to be very sure that nothing would happen to their great catch that would cause them inconvenience, much less financial loss.

Through an agent of the Aetna Insurance Company, policies were placed upon him to the extent of $1,250,000, all in favor of the Waldorf Pictures Corporation, of Boston. Mr. Skinner is to produce his film version of "Kismet" for this company and it is planned to put it out on such a lavish scale that the producers could not figure their risk at a cent less.

Skinner Can't "See" Algeria.

Another thing the producers hope to do is to induce Mr. Skinner and the company to journey to Tunis, Algeria, to shoot some of the big scenes in locale so true to the story that the dear public will rise up and say: "This is art." As far as the players are concerned, they are quite willing to honor a personally conducted tourist party to Northern Africa; in fact, they rather relish the idea of having everything paid and an efficient guide to sing out the formula a la Cook. But it just amounts to the fact that Mr. Skinner has no great desire to go to Algeria and demonstrate to the natives how they should look and act, if they ever expect to get into the "movies."

The producers sort of have the idea of art for art's sake and Algeria for Algeria's sake, but admit that if nothing better can be done, quite probably the studio crew can put up a little bit of Tunis and the rest of Algeria down in Florida, which is much more to Mr. Skinner's liking.

John Cumberland Signed for Domestic Comedies

A STUDIO was secured, a staff and large corps of carpenters, electricians and workmen engaged, and a complete set built before anyone along the Rialto in New York knew that Mrs. Sidney Drew had again started to work on her new productions. But that is the way Polly does things—quietly and apparently without great effort, but thoroughly.

Not many months ago, Broadway mourned the death of one of its cleverest comedians, Sidney Drew, and with the general sadness there was a bit of consternation for the future of his widow. Those who knew Polly Drew best knew that she would rise to the occasion and meet it with that fine, womanly courage that has characterized her entire career. But months passed, and she remained silent concerning her plans until the other day when she was discovered deeply engrossed upon her new picture at her studio on 125th street. Her new series will be based upon Julian Street's "After Thirty," which she recently secured through her play broker, Julia Tutweiler. John Cumberland played the feature role in Hobart Henley's "The Gay Old Dog," another of Mrs. Sidney Drew's adaptations, so successfully that she immediately chose him as the man to play Shelley in the new series.

Though Mrs. Drew will not appear in the series, she will soon return to the screen to play dramatic roles. In accordance with her contract with the Pathe Exchange, Inc., the new series of pictures based upon "After Thirty" will be distributed through that exchange.

Britton One of Youngest Production Managers

IT is seldom that a young fellow breaks into the picture game with as wide a theatrical experience as Leon D. Britton, productions manager for Hallmark Pictures Corporation. Mr. Britton began his theatrical career as manager for some of the biggest outdoor shows sent on world tour.

After five years' experience in this end of the business, Mr. Britton entered the motion picture end of it and was for a number of months on the directorial staff of Goldwyn, assisting Reginald Barker, Hobart Henley and Willard Mack.

Leaving Goldwyn, Mr. Britton became productions manager for Frank G. Hall, of Hallmark Pictures Corporation, and during his incumbency supervised all of Hallmark productions produced during the past four months.

In terms of years, Mr. Britton is one of the youngest productions managers in the motion picture business, being still in his twenties.

Fox Films to Be Shown On All Ships in Navy

FOX FILMS are to be shown on every ship of the United States Navy. This means that on more than a thousand men-of-war afloat in every part of the globe these pictures will be seen by Uncle Sam's sailors.

Folowing the war activities of the service there has grown into great usefulness among the men a fine and helpful Morale Division, due to the energy of Commander C. B. Mayo, U. S. N. One of its principal departments is the U. S. navy motion picture exchange, which has just been organized and put into operation, with headquarters in New York City. In forming this exchange, officers of the navy made an immediate connection with Fox Film Corporation, so that its pictures could be readily and promptly supplied to the ships and training stations.

In New York City the morale division's work is directed by Captain O. P. Jackson, U. S. N., who was chief of staff with Admiral Henry T. Mayo during the war. The navy exchange is in charge of Lieutenant Joseph O'Reilly.

SHOULD A WOMAN TELL?

ASK METRO.

Selznick Will Produce Sophie Irene Loeb Drama

SOPHIE IRENE LOEB, syndicate writer of international fame, recently completed a scenario, "The Woman God Sent," which has been purchased by Myron Selznick and is slated for early production at the eastern Selznick studios under the direction of Larry Trimble.

Miss Loeb is the author of numerous novels, short stories and articles which have attained wide popularity. "A story with a heart and soul," is the way she describes "The Woman God Sent." It deals with real problems of a certain phase of life, coupled with a sense of romance.

While telling a big love story, the picture shows what is being done with millions of helpless human lives by the legislatures of the country. It is not a political story, however, but a human, adventurous, thrilling romance of a man and a woman, their lives and the lives touched by them.

The star and cast will be announced later.

Rosson Leaves Mayflower to Visit at Mayer Studio

ARTHUR H. ROSSON has finished the cutting and titling of "The Splendid Hazard," by Harold MacGrath, and has left the Mayflower Corporation to become a director with the Louis B. Mayer studios.

Rosson will direct Mildred Harris Chaplin's second First National attraction under her contract with Mayer, whose staff of directors now includes Joseph Henabery, Edward Jose and Arthur H. Rosson.

Lifeograph Films "Golden Trail."

"The Golden Trail," an Alaskan story from the pen of Lewis H. Moomaw, has just been filmed by the American Lifeograph Company of Portland, Ore., under the directorship of Mr. Moomaw and Jean Hersholt. The scenario was written by Elizabeth Mahoney; the photography accomplished by Clyde Cooke.

Ship Ahoy! Tom Mix in a Wig!
Same old Tom, though, in his newest Fox, "The Feud."

Cinderella with But One Slipper Was Far Behind Dorothy Gish.
Dorothy has a roadster, Owen Moore for support and Allan Dwan for her director in "Betty of Greystone," Triangle's recreated feature.

New Estee Studio Opened in New York City; Spitz Announces Start of Secret Production

DIRECT evidence that the East is becoming more popular again as the production center for pictures is evidenced in the fact that still another studio is to be opened in New York City. This announcement refers to the new studio opened December 1 by the Estee Studio Company at 209 to 219 East 124th street. It will be known as the Estee Annex No. 2, the other one being at 361 West 125th street.

The new studio is located between Second and Third avenues on 124th street and covers a half block. Eugene Spitz, president and manager of the company, is authority for the statement that the new studio is one of the most modern in the East. The studio will consist of two buildings, one the studio proper and the other devoted to complete dressing rooms, shower baths, reception rooms, a carpenter shop and a property room.

All modern improvements known to the science of motion photography have been installed. Special movable arcs of high candle power are features of the new studio. More than usual attention has been given to the studio for the prevention of fires, all of the demands of the underwriters and state laws having been more than complied with.

To Feature Broadway Star.

Mr. Spitz announces the start of a big production which he says will star one of Broadway's greatest actresses. The identity of this person has been kept secret and will be until the production is well under way. This announcement has been made previously, but work on the production has been held up until the completion of this studio. Mr. Spitz states that this production is the first of a series of big ones he has planned, in which prominent stage and screen stars will be featured.

Mr. Spitz is known as the producer responsible for the making of the Stage Women's War Relief Series of twelve short masterpieces. Mr. Spitz was the guiding hand in the producing of this series and contributed the use of his studio on 125th street for the making of this series.

A third studio for the same company will be completed soon after the first of next year, according to Mr. Spitz. This studio, the plans of which are now being made, will be one of the largest in the East and as far as is known will be the largest on a ground floor in New York City, it is said.

South Tacoma Theatre Named After Realart

EVERY convenience of the New York moving picture palaces is said to have been included in the new Realart neighborhood theatre being erected in South Tacoma, Wash., by R. R. Pratsch, owner of the Idle Hour Theatre in the same city.

The new theatre, to be called the Realart, in honor of the Realart Pictures Corporation, will be ready for occupancy by December 15. The building will be a three-story brick structure, 35 by 110 feet in size, and will cost $32,000. It will have a seating capacity of 500.

The front is tapestry brick and the entrance will consist of three sets of Colonial doors, on the interior of which will be mirrors, surrounded by old ivory enameled woodwork. The foyer will occupy a space of eighteen by twenty feet. On one side will be the men's rest room and on the opposite side will be a small room especially constructed to receive baby carriages. The auditorium proper will have a depth of eighty feet and the projecting machines will throw a light ninety feet to the screen, giving a picture twelve by sixteen feet in size. The lighting will be indirect. One of the features will be a $10,000 pipe organ, to be played by the wife of the proprietor.

Projection Department

By F. H. RICHARDSON

More on Shutters

JOHN GRIFFITH says:

With reference to your comments on one and a half to one shutter, when I said "speed makes no difference as to quantity of light passed," I only meant that a 42% shutter is a 42% shutter, no matter what its speed. As to flicker, I would expect a three-winger having three 69 1-3 degree blades to give less flicker even than a 50-50 three-winger.

See shutter charts, page 1653, March 22 issue. There is only one three-winger with equal blades shown (a 50-50) having less flicker than any other shutter shown, but there are two 2-wingers shown having equal blades, one a 50-50 and one passing 36.6 per cent. of the light.

You will note that the latter has much less flicker than the 50-50 two-winger. The same thing would apply to two three-wingers, one having 69 1-3 degree blades, and the other a 50-50, therefore when you saw a one-and-a-half-to-one giving as good results with regard to flicker as the 50-50, it was only what was to be expected.

Another Advantage.

But there is another advantage on the side of the one-and-a-half-to-one shutter which I have not yet seen discussed. Reduced to the terms of the three-winger the one-and-a-half-to-one is equivalent to a three-winger having two-thirds of the blade angle, and a greater diameter, which admits of its being trimmed down under conditions which would not admit of the three-winger being trimmed.

This is a somewhat difficult matter to explain clearly, or at least I find it to be so, although the 104 degree shutter of the one-and-a-half-to-one is only equal to 69 1-3 degrees, the 104 blade has a longer line of travel past the objective.

This condition is roughly illustrated in the diagram. I know that some projectionists will disagree with me when I say that the blade must cut the light from the screen completely while the film is in motion.

Practice Is Detrimental.

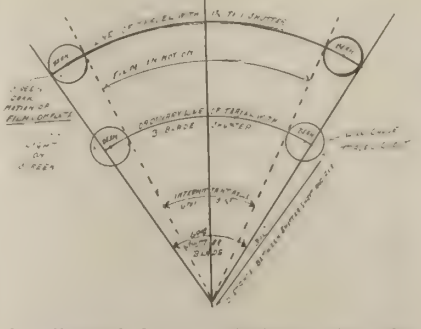
Most projectionists consider the cutting of two-thirds of the beam sufficient, and that one-third may be uncovered before the film stops. While it is true that under that condition they do not get visible travel ghost, a good pair of opera glasses will prove the practice to be detrimental to definition, so that if we are to cut the ray entirely before the film starts, and leave it entirely cut until the film stops, the width of the shutter blade must be the intermittent angle, plus the diameter of two beams.

The diagram shows a gain equal to two-thirds of the diameter of the light beam for the one-and-a-half-to-one shutter.

Rather Complicated.

Seems to me this is a rather complicated way of saying exactly what I have been saying for years, viz.: that the greater the distance of the ray from the shutter shaft, at a given speed of rotation, or the faster the speed of the shutter, the less the time required for the blade to cut through the beam, hence the more it may be trimmed down. The diagram will, I think, be hard for the average man to understand.

What Griffith says about the relative flicker of the 50-50 and the other shutter may all be true enough, BUT don't forget that in efficiency the 69.33 blade is far behind the 50-50; moreover, I am of the opinion that if the light source



be dimmed for the 50-50 so that the two-shutter deliver the same amount of light to the screen, the flicker result will then be in favor of the 50-50. Show me that this is not true, friend Griffith!

Worthy of Serious Consideration.

As to brother Griffith's remarks regarding the effect of the prevalent practice of allowing the film to start when only two-thirds of the beam is cut, and to allow one-third of the beam to reach the screen before the film stops, it is worthy of serious consideration and careful experiment. I would be glad to have the views of projectionists after they have made experiments along this line.

Griffiths Agrees.

Before publication, I submitted the foregoing to Griffith because there were two or three words in his letter which I was unable to decipher. He supplied the missing links and took occasion to remark:

With reference to the matter of flicker as between the 50-50 and the 69.33, I agree with you. My reason for mentioning the matter at all was to offset the idea that I was not doing justice to the one-and-a-half-to-one shutter, as regards flicker.

Also I have always agreed with you when you have said that the greater the distance from the shutter shaft to the point where the beam is cut, or the higher the speed of the shutter (amounts, in effect, to same thing.—Ed.) in proportion to speed of cam, the more the blade can be trimmed down, hence the greater the percentage of light available, but that statement does not explain why or to what extent the saving can be made.

It can only save in proportion to width of light beam. So far as angle of intermittent speed be concerned it would make no difference at all."

Quite Right.

Quite right. I had thought the thing too obvious to require much explanation. The blade requires a certain, definite time to cut off the full beam after the cutting has commenced—in other words to pass across the diameter of the beam.

Obviously the higher the speed the shorter the time required, and the further from the shutter shaft the blade cuts the beam, the faster the blade is traveling, hence the shorter time will be required to travel through the beam, and there you are.

Two Machines and One Compensarc

The Latona Theatre, Williamsburg, Iowa, says:

Am waiting to arrange to use two projectors on A. C., and am not familiar enough with its use to make the connection without the aid of one who knows his business. Hence this letter. Is it possible to run two projectors off one Compensarc?

Of course the two lamps will only be burning together for a moment. Some tell me that I cannot successfully run two projectors with A. C., but I doubt this. Kindly advise how to make connections so that I may run both projectors

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

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ITHACA, NEW YORK

off one Compensarc, if it can be done. If not, then surely a compensarc and one rheostat will let me "get by." Am willing to pay any charges for this service.

No Charge for It.

There is no charge, neighbor. It is a function of this department to give such

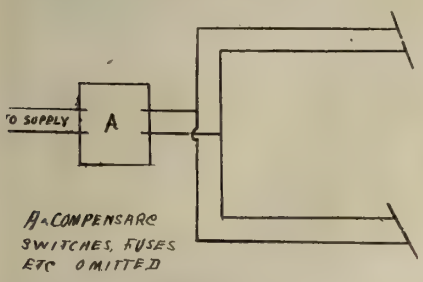


Figure 1.

service. The term "Compensarc" is confusing, as there are A. C. to A. C., A. C. to D. C. and D. C. to D. C. Compensarcs, but I suppose that you propose using A C. at the arc. You cannot run two lamps at the same time from one A. C. to A. C. Compensarc. What you can do is connect it as per first diagram, and "steal" current from one lamp to the other. By this arrangement the lamp in operation will be automatically extinguished when you bring the carbons of the other lamp into contact. It is possible to get fairly good results after considerable practice, but it is impossible to burn craters in new carbons, unless it be done in advance. The better arrangement is as per figure 100 of the handbook, which same is herewith reproduced. By this arrangement one lamp may be operated from the rheostat while the other operates from the compensarc. By throwing over the three-pole, double-throw switch quickly, the change from rheostat may be made without hardly even dimming the light. It is the better arrangement of the two, by far, but two compensarcs would be still better.

Philadelphia Wins the Prize

After due consideration the prize for the best answer to the shutter problem has been awarded to George Jarden, 4632 Sansom street, Philadelphia, Pennsylvania. Griffith's comment on brother Jarden's answer reads: "Understands the problem perfectly; also correct method of solving same, both by mathematics and by trigonometry."

There were many answers, but less than a dozen which were correct or correct enough to deserve serious consideration. Those who replied correctly are:

George Jarden, Philadelphia; Marven H. Thoreau, Victoria, B. C.; John Auerbach, New York City, who merely gave correct formula to apply; John W. Farr, North Sidney, Nova Scotia, who figures the problem out by simple arithmetic; E. H. Hitchcock, Upper Sandusky, Ohio, who offers an excellent explanation of the problem; W. Ernest Wood, Baltimore, Maryland, who gives correct explanation, accompanied by excellent illustrative drawing which will be published later, if we can find space for it.

The Winning Answer

The winning answer, by friend Jarden, reads:

Were the light beam the size of a pin point at the plane of its interception by shutter blade, a five to one intermittent movement would mean that the necessary blade width would be one sixth of 360, or sixty degrees.

In the problem submitted, however, the beam diameter at point of shutter blade interception is set at 1.25 inches, which means that one half of that amount, or .625 of an inch, must be added to the sixty degree blade on the side in the direction of rotation, in order that the blade entirely cover the beam when the intermittent begins to move.

It is also necessary to add a like amount (.625) to the other side of the blade so that the beam may be entirely covered until the intermittent has ceased to move. To state the matter more concisely, if the beam had a point diameter, a sixty degree shutter blade would suffice, but since it has a diameter of 1.25 inches that amount must be added to the blade.

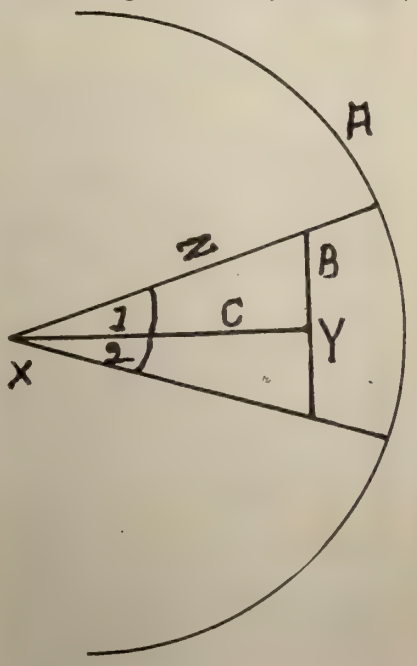
Impossible to Give Width

It is impossible to give entire width of blade in degrees because while the sixty degree width for pinpoint diameter holds good in all cases, the number of degrees 1.25 inches will hequire varies with distance of center of light beam from center of shutter shaft. Increasing this distance will result in less light loss (less number of degrees blade width) if light beam be larger than a point.

Solves It By Trigonometry Also.

It is entirely possible to calculate the number of degrees necessary to add to the basic sixty for any light beam diameter by means of trigonometry, providing distance from center of shutter shaft to center of light beam be known. In the diagram A is periphery of shutter. B is diameter of light beam, C is distance center of shutter shaft to center of light beam. Line C is perpendicular to diameter of light beam. Beam diameter is 1.25 of an inch and we will assume line C to equal 4. In right angle triangle X Y Z:— X Y equals 4 inches and Y Z equals .625 of an inch. $\frac{.625}{4}$ equals tangent of angle I, which equals .15625.

Referring to table of "Natural Tangents" we find that .15625 is the tangent of an eight degree and fifty-three minute angle. Therefore in this case the entire width of cutting blade would be sixty degrees plus seventeen degrees and forty-six minutes, which is seventy-seven degrees and forty-six minutes.



In above solution by trigonometry remember that a distance from center of shutter shaft to center of light beam of four inches is assumed.

My compliments to those who tried and failed. Their names are withheld because they showed commendable enterprise in at least trying.

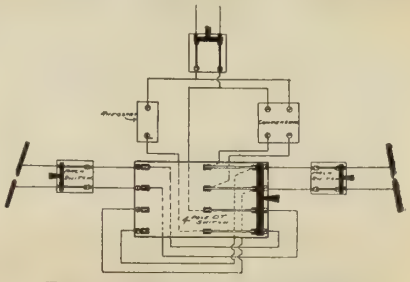


Figure 100 (From Handbook).

Lost

Sam Levinsohn writes from Kimball (not Clara), Nebraska:

Lost in the west and out of civilization for seven months past, I grabbed onto a Moving Picture World and headed straight for the Department. Have been with "Hearts of the World" for seven months and in that time have worked in about three quarters of a hundred theatres in Minnesota, South Dakota and Nebraska.

Hope to close within a month. Seems as though the people in small towns do not appreciate, or at any rate do not try for excellence in projection. Have advised dozens of small town projectionists to send for your handbook.

My experience is that some are willing to learn, and will take advice as to improvement of their work and equipment. I carry two Simplex, Type S, and have been up against about everything imaginable, from building my own rheostat to constructing a temporary projection room.

Have been using A. C. mostly, and carry ¾ inch National carbons. Tell me why will they pencil at 60 amperes; that is, in some cases? Some houses are wired with No. 10 and some with No. 6. Do you think that would be the reason?

Nothing to Do With Case.

Size of projection room leads would have absolutely nothing to do with carbon penciling, except insofar as the smaller wires might act as a rheostat to reduce current. Don't seem to be able to lay my hand on table of capacities for National carbons just now, but certainly ¾ carbons should carry 65 without penciling. Can the National company answer friend Levinsohn's query?

It is a fact that, while some small town projectionists are progressive and right up to date, many are far from that. This is partly due to the fact that in small towns it too often happens that the exhibitor either cannot or will not pay enough money to encourage a projectionist to adopt the business as anything but a temporary makeshift.

In many cases the wage is absurdly low, the manager figuring that as fast as one boy gets disgusted and drops out another, through the lure of the "show," will grab the job. And, worse luck, his scheme all too often works. His show varies, of course, from punk to rotten, but it is low priced and the only theatrical amusement the people have, so he manages to get by, after a fashion. And that is at least partly the answer.

Goldwyn Names Two of Its Christmas Pictures

GOLDWYN, according to its home office, has prepared a list of strong releases for the Christmas and New Year's holiday season. A number of the productions now nearing completion at the Culver City studios will be ready for distribution at that time, including the picturization of Rex Beach's popular novel, "The Silver Horde," and the adaptation of Rupert Hughes' famous work, "The Cup of Fury," an Eminent Authors' production.

It is recognized that children are a particularly important factor in Christmas holiday entertainment and that there is no time during the year when an exhibitor has a better opportunity to clean up on his matinee business. With this fact in view, Goldwyn salesmen are making a special drive on "Jinx," the new Mabel Normand production.

"Jubilo," a Will Rogers picture, is another Goldwyn production that will be in circulation in time for holiday booking. "Flame of the Desert," probably the most magnificent of all the Geraldine Farrar pictures, and "The Loves of Letty," starring Pauline Frederick, are two more Goldwyn films deserving extensive exploitation.

The Long Carry.

A snow shot from Dorothy Phillips' Universal, "Paid in Advance."

Fox's Western Films Break Record at Akron's Strand

WITH a report from the Cleveland branch of Fox Film Corporation that William Farnum, in Zane Grey's "The Last of the Duanes," has been playing to crowded houses at the Strand Theatre, Akron, another record is established for the beautiful playhouse in the "Rubber City." At this theatre the various Fox western pictures have always proved successful.

Because "Rough Riding Romance," with Tom Mix in the stellar role, was so successful as a moneymaker, J. P. Dunlevy, manager of the Strand, decided that hereafter William Fox's westerns would occupy a strong position on his list of plays to be presented there.

"Wolves of the Night," starring William Farnum, made history at the Strand in that it was the first picture made at this theatre to run for a week. Manager Dunlevy adopted the same type of exploitation with "The Last of the Duanes" as he had used with previous Fox western pictures. Distinctive cut-outs, effective banners, striking posters and attractive photos were displayed at points of vantage on the exterior of the theatre and in the lobby. This publicity was supplemented by liberal advertisements in the newspapers and wide announcement through the medium of the billboard.

Anna Bos on American Screen.

Anna Bos, star of "Carmen of the North," a five-reel special production, the United States and Canadian rights of which were purchased recently by the British-American Pictures Finance Corporation, of which Nancibelle W. Grant is president, will be seen for the first time on the screen of any theatre in America, when this picture is released through Hallmark Pictures Corporation in January.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Robertson-Cole Announces Filming of the Big Stage Success, "Grumpy"

GRUMPY," the play which attracted theatregoers in all parts of the world, will soon be filmed. This announcement is made by officials of Robertson-Cole. It will be a Robertson-Cole special and a prominent star will be seen in the role of "Grumpy."

The record in New York City of this success was heralded abroad and when "Grumpy" reappeared in Europe, critics claimed that it outshone all previous stage productions both in financial and entertaining qualities.

Cyril Maude first appeared in "Grumpy" in America at Wallack's Theatre, New York City, where he played the entire seasons of 1913 and 1914. In May, 1914, Cyril Maude returned to London and again staged "Grumpy" at the New Theatre. Despite the commencement of the world war when other houses were doing poor business "Grumpy" once more came into its own and played to crowded houses.

Had Second Broadway Run.

After returning to America, "Grumpy" was sent on tour. After sixteen weeks in Boston and nine weeks in Baltimore, the play went to Philadelphia where the records were growing better with time.

In the 1915-1916 season with "Grumpy" starting on a second Broadway season at the Empire Theatre, New York, Mr. Maude profited greatly. After the second New York run, the play was taken through Canada and to Philadelphia, Chicago and other large cities.

From San Francisco, Mr. Maude sailed for Australia and New Zealand, where "Grumpy" again scored. After that the success was brought back to the United States, and another Western tour netted the producer more than $25,000 in less than three months playing.

Horace Hodges, one of the authors and an actor of no mean ability, startled the English theatrical world by playing the lead in "Grumpy" for two consecutive years in the provinces of England.

Ford Shows Barrel Making.

The Ford Educational Weekly, No. 177, entitled "Hooping Up," opens with scenes in a forest of oak trees and ends with a forest of barrels and casks stacked higher than the giant trees from which they have been made. And in between the forest at the beginning and the stacks of barrels at the close, there is a vivid pictorial description of the manner in which the forest of oak is transformed to the uses of commerce.

Reports from Goldwyn Exchanges Show Success of Salesmen's Day—Big Contracts Secured

ALTHOUGH the returns are not yet complete, enough reports have been received at the home office of Goldwyn from the branch exchanges to indicate the success of Salesmen's Day, recently designated by that organization for a concentrated drive by the Goldwyn salesmen in all parts of the country.

The first report received was a wire from Ben Reingold of the St. Louis branch. It reads: "Succeeded in booking 'Jinx' at the American Theatre, Terre Haute, Ind., for a seven-day run at a record price. Also secured twenty-one playing dates for Goldwyn Pictures at Strand Theatre, Evansville, Ind., for month of December."

Walter F. Hayner, who covers the state of Maryland, cut loose in Federalsburg and Baltimore, closing ten separate contracts in the day, for a total of 150 pictures. A. J. Davis, who handles the Virginia territory, signed the Globe Theatre, Richmond, for ten star series pictures on the open booking plan for third run at excellent prices. This contract served to sharpen his appetite for business, and he jumped to Petersburg where he signed the Virginia Theatre for fifteen of last year's pictures and fifty-two issues of the Goldwyn-Bray Pictograph.

Contracts for Third Year's Output.

Julius Barris, one of the live wires at the Kansas City office, visited Manager Wilhout of the Landes Theatre, Springfield, Mo., and attached his name to a contract for the entire third year output. Not to be outdone by his co-worker in the Kansas City branch, W. C. Answell signed the Royal Theatre, Emporia, Kansas, for Goldwyn's entire third year series.

G. W. Burnham in Oklahoma, placed three of last year's pictures in the Majestic Theatre at Tulsa. Harry A. Somerfield, of Cincinnati, claims to have broken all speed records by closing three contracts in as many hours.

H. Jones Boswell and F. A. Bernado, of Seattle, also secured many contracts.

Weingarten to Exploit First National Pictures

L. A. WEINGARTEN, who established an enviable reputation in Southern California for his exploitation methods in connection with the showing of various attractions at Tally's Broadway Theatre, for which he was publicity and advertising manager, is now creating more comment in his favor because of the various innovations he is inaugurating, and intends to inaugurate, with the presentation of First National attractions in different cities in Southern California and Arizona.

He has just been appointed to take charge of First National exploitation in this territory.

By special arrangement with the publicity departments of the First National stars now producing in Los Angeles, Mr. Weingarten will obtain all the spicy news and gossip of the studios. In his service to the exhibitor he intends to combine the news bits with the showing of various attractions in this territory. He contends that such information and gossip will make good reading matter for the fans and can be included in the house programs of various theatres. The service will be supplied weekly.

Ruth Clifford in Republic Film.

A study of dual personality is "The Amazing Woman," produced by Lloyd Carleton Productions, Inc., and directed by Mr. Carleton, which is announced as the first picture to be released through the new Republic Distributing Corporation.

"The Amazing Woman" tells the story of a country bred girl who goes to New York with an adventurer.

Ruth Clifford, a popular Broadway actress, and one of the newer screen artists, will play the role of the girl, assisted by a strong cast including Edward Coxen.

"Think of the Rent!"

Says Gail Kane to Jere Austin in "Some One Must Pay," a Graphic problem play.

Novel Goldwyn Herald on "The Loves of Letty"

IN preparing advertising accessories for Pauline Frederick's latest Goldwyn production, "The Loves of Letty," the Goldwyn service department has left no stone unturned in developing exploitation possibilities. The story concerns the dilemma of a girl in straitened circumstances confronted by an offer of marriage from three men —one a man of great wealth, another a nobleman, the third an impecunious young photographer whom she loves. Appreciating its advertising possibilities, Goldwyn has augmented the usual stock accessories with a novelty herald.

The novelty is made up of four pages and cut in the form of a money bag. The outside page contains a large dollar sign over which is printed, "Did the man with money win the love of Letty?" and a cut of a man's head surrounded by a large question mark. On opening the herald, the reader is confronted by two similar displays. One contains a large crown with the wording, "Did Letty marry the man with a title?" and the other shows a heart, inside of which is a line reading, "Or the poor man whom she really loved?"

Screen Rights to "The Great Day" Sold to the Famous Players-Lasky

WORD comes from England that Famous Players-Lasky-British Producers, Ltd., has purchased the screen rights to "The Great Day," the sensational drama now playing at the Drury Lane Theatre in London, and said to be the biggest success of the present season. The purchase was made from Arthur Collins, who has produced all of the last twenty-three dramas presented at Drury Lane.

The production will remain at Drury Lane until next Easter, when it will begin its tour of the provinces. The work of filming will begin at the London studio about May 1.

By terms of the purchase from Mr. Collins, Famous Players-Lasky British Producers, Ltd., obtains the right to as much of the original scenery, properties and costumes of the stage creation as may be adaptable for the picturization. Mr. Collins has also offered to assist the company in every possible way.

Produced on a scale possible at the famous old Drury Lane, with its huge stage and unexcelled facilities for realistic effects, these real-life plays invariably have won always such wide popularity that their titles have become household words. Witness, for example, "The Whip," "Sporting Life," "The White Heather" and "Sealed Orders." Much of their popularity is due to their treatment of broad human topics.

"My Husband's Other Wife" Is Third of Series by J. Stuart Blackton for Pathe Distribution

MY Husband's Other Wife," a dramatic story of powerful appeal dealing with the lives of a famous actress, her surgeon-husband and a noted playwright, will be the third of the series of J. Stuart Blackton productions to be distributed by Pathe. This play follows "The Moonshine Trail" and "Dawn," which have fully maintained Mr. Blackton's reputation for building screen dramas with the highest box office value.

Sylvia Breamer and Robert Gordon have the principal roles in "My Husband's Other Wife" as they did in "The Moonshine Trail" and "Dawn," and receive admirable support from a small but select cast. Warren Chandler furnishes the leading male support to Miss Breamer and Mr. Gordon, in the role of the husband. His performance stamps him as a leading man of more than the average merit. May McAvoy, another of Mr. Blackton's screen "finds," gives an appealing interpretation of "the other wife."

One Hundred Titles Considered.

"My Husband's Other Wife" was written by Stanley Olmstead, who created the scenarios for "Dawn" and "The Moonshine Trail." The production is in six parts and, according to Pathe, is one which will have the widest appeal because of the footlight flavor which is retained throughout it.

Originally "My Husband's Other Wife" was known as "Dolores," but the new title imparts a more powerful box office value to the production and was selected from nearly 100 other titles. A large part of the attraction was filmed in a well-known Brooklyn theatre, which Mr. Blackton used every morning for nearly three weeks.

Keen Interest in "The Capitol."

Though the Hodkinson organization has set December 7 as the release date of Leah Baird's newest Augustus Thomas drama, "The Capitol," Hodkinson managers report that for the past two weeks many of the biggest exhibitors in their territories have requested a showing of it at the earliest possible moment.

The screen version of "The Capitol" promises to duplicate the success achieved by Mr. Thomas' stage creation, which, after a long Broadway run with a cast including such legitimate stars as Amelia Bingham, Mary Shaw and Frank Keenan, was a success on tour for almost two full seasons.

SHOULD A WOMAN TELL?

ASK METRO.

Vitagraph to Film Moody Play.

Vitagraph has about completed preparations for the production of its special screen version of "The Great Divide," one of the most successful stage productions of more than a decade ago. This play by William Vaughn Moody was first presented at the old Princess Theatre in 1906 and it ran for two seasons. Later it was shown in every large city in this and other countries.

Although it is thirteen years since it was first produced the play is just as strong and virile today as it was when it was written.

French Actress in American Films.

George Orth has made a find in Margaret Cardinal, a French actress, who will make her first appearance in America in a series of five-reel dramas and one-reel comedies. Mr. Orth has made arrangements for studio accommodations in Jacksonville, Fla., and expects to leave shortly.

Arthur Ferieghy will represent the company in New York for the distribution.

Tom North Resigns from Fox.

Wall Street has been so good to Tom North during the past few weeks that a young fortune thus assembled has promoted him to strike out for himself. This determination led to Mr. North tendering his resignation as special sales manager of short subjects with the Fox Film Corporation, to take effect as of November 22. In due time there will be more to tell of Tom North and his ventures into business for himself.

Select Branches Launch Private Sales Drives and Do Big Business

THE private sales drive recently conducted for Select Pictures Corporation by Sam E. Morris, general manager, and Charles R. Rogers, director of sales, has reacted in a surprisingly effective way in many offices.

Believing steadfastly in the laws of reciprocity, Select branch managers have "come right back" at the home office officials with personally conducted campaigns of their own initiative, resulting in a volume of business for the two weeks ending Saturday, November 30, that topped all previous records for that period of time.

The Select Dallas, Chicago, Buffalo and Seattle offices started the ball rolling with territorial sales campaigns that went over fast and sure. Managers C. C. Ezell, Ben W. Beadell, A. W. Moses and Hugh Rennie, respective managers of the four offices named, determined to start the holiday season right and demonstrative to Messrs Morris and Rogers that the momentum gained by the drive inaugurated in New York could be continued.

Praises Work of Stars.

Elsie Janis' first Selznick picture, "A Regular Girl," and Elaine Hammerstein's initial vehicle, "The Country Cousin," have had much to do with the record business for the two weeks ending November 30, according to Director of Sales Rogers, the productions starring Miss Janis and Miss Hammerstein have proved stellar box-office attractions for exhibitors in all localities, resulting in extended bookings and repeat runs by many of the country's largest and most representative theatres.

The Select sales organization is now on the verge of a concerted drive to start the new year with a burst of genuine speed. Many of the Select branch offices have been enlarged and augmented by the addition of well-known picture sales representatives, and all forces are united to duplicate, or excel, the splendid sales achievements for the year about to close.

"When the New Year is ushered in, Select will be on its toes for still greater results," said General Manager Sam E. Morris. "The current year has been by far the most productive in the history of Select Pictures Corporation, but we are determined to keep abreast of the times and continue the rapid progress. The volume of business closed for the two weeks ending November 30 is a good indication of the spirit which prevails throughout our organization."

New Film Play Secured for Miss Doris Kenyon

BECAUSE of Doris Kenyon's success in her Broadway production, "The Girl in the Limousine," the next motion picture in which she will appear under the management of Deitrich-Beck, Inc., will be "The Harvest Moon," from the famous play success of Augustus Thomas.

It had been the intention of Deitrich-Beck, Inc., to have Miss Kenyon appear in another Louis Joseph Vance story because of the success she achieved in "The Bandbox." To that end, the motion picture rights were purchased from Mr. Vance for "Cynthia-of-the-Minute," also one of his most famous novels.

It had been expected that Miss Kenyon would leave New York to make the exteriors on "Cynthia-of-the-Minute" in Florida, about Christmas time. Her continued success in "The Girl in the Limousine," however, made it inadvisable for her to quit that cast. In order that Miss Kenyon might continue in the stage production, an arrangement has just been effected between Mr. Deitrich and his associates in Deitrich-Beck, Inc., Arthur F. Beck, and Artco Productions, of which Mr. Beck is president, whereby the latter concern transferred to Deitrich-Beck, Inc., the rights to "The Harvest Moon," while the rights to "Cynthia-of-the-Minute" were transferred to Artco Productions. All of the exteriors of "The Harvest Moon" can be made within a day's travel of New York, which will permit Miss Kenyon to continue her engagement on the speaking stage. Leah Baird, it is announced, will be starred in "Cynthia-of-the-Minute."

Lucy Cotton in Leading Role.

Lucy Cotton, former artist's model and a screen favorite for the past two years, has the leading feminine role in Eugene O'Brien's new Selznick picture, "The Broken Melody." The story is a lyrical romance of a young singer and painter pursuing their arts under the twin difficulties of poverty and loneliness.

Just A Quarter Shy of Two Million

EIGHT new theatres for $1,725,000. Or, to justify the above head, a quarter of a million below the two million mark. Numerous other theatres are going up, but the list below includes only houses costing $100,000 and over.

The following list illustrates that the infant is healthy and growing:

Huntsville, Ala.—L. J. Breed has contract to erect moving picture theatre, with seating capacity of 1,000, for W. T. Hutchens & Company, to cost $100,000.

Chicago, Ill.—Levine & Company have plans by J. L. Koster, 6243 Ingleside avenue, for five-story brick and terra-cotta theatre, store and apartment building at Seventieth and Halstead streets, 25 by 175 feet, to cost $250,000.

Chicago, Ill.—Walter Ahlschlager, 111 West Washington street, is preparing plans for eighteen-story theatre and office building, 100 by 150 feet, to be erected at Michigan Boulevard and Grand avenue, to cost $300,000.

*Chicago Heights, Ill.—Endel Construction Company has contract to erect four-story moving picture theatre and store building, 95 by 180 feet, at Hanson, to cost $475,000.

*Kansas City, Mo.—Edelman-Fleming Construction Company has contract for two-story theatre, 38 by 142 feet, to be erected at 215 East Twelfth street, for N. J. Flynn, 1212 McGee street, to cost $100,000.

Binghamton, N. Y.—A. E. Badgley, Stone Opera House Building, has contract to erect one-story moving picture theatre and store building, 63 by 133 feet, for Fred. Kornblite, care Star Theatre, 171 Chapin street, to cost $100,000.

Akron, O.—C. N. Wiener, 228 Highland avenue, has plans by Dittoo, Fahestock & Ferber, Cincinnati, O., for three-story theatre, store and hotel building, including arcade, to cost $300,000.

Wilkes-Barre, Pa.—Broig Brothers, 316 Washington avenue, Scranton, Pa., have contract to erect two-story moving picture theatre, 81 by 60 feet, for M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton, Pa., to cost $150,000.

*Additional information since previous report.

Producer of Comedies Must Have Much Nerve and Some Conscience

MAKING comedies is a sad story. A person who would be a successful producer of motion picture comedies must have the conscience of a landlord, the nerve of a safe cracker and the skill of a counterfeiter. At least that's what Al St. John says, and he ought to know, for he writes and produces them for Paramount.

"In the first place," said St. John, "comedies must be made so that every child and every foreigner can understand them easily, and yet they must not be so crude as to insult the intelligence of the up-to-date American.

"I strive to produce comedies that are clean and wholesome, for they're the kind that appeal to the majority. Subtitles have to be avoided, for the average youngster doesn't understand them and comedy audiences are four-fifths children. The one-fifth composed of adults is brought by the little folk.

Acting Is Spontaneous.

"Laughs are the order of the day. That's what comedies are for. And the fellow who can't get across the mirth producers isn't classed as a comedian. Most people think that the director stands just out of range of the camera and directs every move of the players. That is true to an extent in drama, and in drama, too, the script details every move, every facial expression.

"But that isn't true in comedies. A great deal of the acting in this variety of photoplay is spontaneous, and that's why the job of a fun maker is the hardest kind. The script is a mere skeleton and you have to improvise as you go along. You must move quickly and use ingenuity. Sudden, unexpected, ludicrous situations are necessary. Coarse scenes are taboo. Refined, refreshing comedies are a tonic to the tired mind and these are the kind of pictures I try to make.

Action with Few Furbelows.

"A person can tell a funny story and obtain a valise full of laughs, but when this mirth producing is attempted on the screen it fails dismally. Many people are of the opinion that a custard pie is all that is needed to start a comedy, but in that they are all wrong like the Bolsheviks. Hard work, deep thought and approximately $40,000 are needed to produce a high class two-reel comedy.

"One of the difficulties in the way of making most comedies is that the action must be cut and stripped into two reels of celluloid. In two-reelers the action must be expressed with few furbelows. A producer of drama usually has 5,000 to 9,000 feet of film in which to 'get across' his story. In spite of that the fact remains that while most dramas are turned out in four weeks it takes twice as long to produce a two-reel comedy."

"Fine Features" Secured by Metro.

The forward-moving career of Metro these days is just one new play after another. The newest is "Fine Feathers." Announcement is made from the New York offices of the corporation that it has purchased the screen rights to the popular drama by Eugene Walter, which will be made into a feature photoplay by Screen Classics, Inc. "Fine Feathers" was strongly recommended to Metro in suggestions submitted by exhibitors from all parts of the country. It will be a starring vehicle for May Allison.

"Fine Feathers" was first produced at the Astor Theatre, New York, in 1913.

May Buy Minneapolis Auditorium.

Negotiations are under way between an outside interest and the owners for the purchase of the Minneapolis Auditorium for $650,000, according to Frank P. Nicoll, Minneapolis "realtor," who is handling the transaction for both parties. It is expected that the deal will be closed in a few days, and, Mr. Nicoll said, the new owner will install a high class moving picture house.

Mr. Nicoll said he would not announce the name of the new owner until the deal is consummated.

Cleveland Theatres Likely to Follow Example of Marcus Loew in Increasing Theatre Prices

A GENERAL increase in prices of Cleveland moving picture theatres seems quite probable and it will occur about January 1, 1920. Marcus Loew set the pace for this the last week in November when he changed the policy at his Euclid Theatre, where instead of ordinary attractions at prices from 20 to 30 cents, he established a policy of indefinite runs of big special productions at 35 and 55 cents.

The new policy was inaugurated by District Manager Jack Kuhn of the Loew theatres in Ohio. He increased the orchestra to twenty-five pieces and had special music arranged for the first production, which was Cecil B. De Mille's "Male and Female."

An extensive and dignified advertising campaign covering a period of two weeks and costing nearly $4,000, under the direction of M. A. Malaney, exploitation manager for the Loew theatres, preceded the change. The public was told that none but pretentious productions would in the future be shown at Loew's Euclid and the new prices were plainly advertised. The theatre was given a different atmosphere by several skillful changes in decorations, etc., and the business the first week more than assured the success of the new policy.

"Male and Female" was in its second week at this writing and there was a possibility of it remaining a third week. "Everywoman" was scheduled to follow "Male and Female."

Following the success of this, many Cleveland managers, hitherto rather timid about raising prices, came out with the statement that they intended to do so on the big productions, which have tripled in rental prices this season, but on which the theatres did not raise prices. But according to indications, there also will be a general increase in prices throughout the city and northern Ohio. Many small Ohio towns are now charging 35 cents for big specials.

Going to the Coast with Maigne.

Bert Dorris and Faxon M. Dean, assistant director and cameraman, respectively, with Director Maigne in the production of "The Copperhead," will accompany Mr. Maigne to California about the middle of December, to act in similar capacity for Mr. Maigne's next picture "The Fighting Chance."

Over the Fence Is Out—of the Beauty Contest.
Cliff Bowers and Merta Sterling are the center of this galaxy in "A Lucky Dog's Day," a Century comedy for Universal.

Pippins in Parasols
Anita Stewart avoids all hoodoos in her First National, "In Old Kentucky."

Goldstein Buys $2,000,000 Site in Cincinnati for Picture House

MAX GOLDSTEIN, of Chicago, who, about six months ago, leased the temporary court house at Broadway and Pioneer streets to be used as a film exchange building, has consummated the largest realty deal ever made in Cincinnati, and the result is to be a magnificent moving picture theatre at one of the most prominent locations in this city.

By the terms of this deal Goldstein and his associates become the owners of practically half a city block at the corner of Fifth and Vine streets. The property is now occupied by the Wiggins Block, an office building, two hotels, the Honing and the Stag, and several other structures of small value, the frontage on Fountain Square being 157 feet, while the Vine street frontage is somewhat longer. All the details have not been given out, but it is known that the property involved is worth considerably over $2,000,000.

Col. P. Lincoln Mitchell, vice president of the Frederick A. Schmidt Company, real estate agents for Mr. Goldstein, who engineered the deal, states that no time will be lost in erecting a moving picture theatre on the Vine street side of the property. It is stated that the theatre will be the largest of its kind in this territory and will seat at least 3,500, which is about equal that of the largest auditorium in this city, the one at Music Hall. It is further stated that preliminary plans already have been prepared for the theatre, which will be controlled by the Famous Players-Lasky Corporation, Mr. Goldstein being associated with Adolph Zukor, president of that corporation. Col. Mitchell further announces that for the present the Wiggins Block property will not be disturbed.

The consummation of the Goldstein deal is the first of the proposed picture house deals to be completed since the acquisition of the property at Seventh and Vine for the Ascher Brothers. There are still several more sites being sought by men interested in the film likely to be made in the near future.

The Frederick A. Schmidt Company, agents for Mr. Goldstein, announce that more than 50 per cent. of the space in the Film Exchange Building has been taken, the latest lessee being the Select Pictures Corporation, which has taken 10,000 feet on the second floor.

Olive Thomas
A Harrison Fisher painting of the Selznick star, coming in "Out Yonder."

All "Americans" Are Enthusiastic Over New Feature, "Eve in Exile," Says Samuel Hutchinson

EVE IN EXILE," a heart-interest drama based on the play and novel by Cosmo Hamilton and just produced by the American Film Company, Inc., is creating enthusiasm in all branches of the "Flying A." An extensive sales campaign will hook up with an intensive advertising campaign that covers not only the trade papers but Sunday newspapers in a number of big cities. The company's representatives everywhere are displaying the film to exhibitors anxious for early booking dates. President Samuel S. Hutchinson is greatly pleased with the production.

"This picturized version of Cosmo Hamliton's stirring drama is sure to register a 100 per cent. success and I am more than pleased," says Mr. Hutchinson. "As Eve Ricardo, Charlotte Walker has put over a superb performance. Thomas Santschi and Melbourne MacDowell, men famed for their fighting prowess both on the stage and before the camera. Wheeler Oakman impersonates the idealist and dreamer to perfection. Violet Palmer portrays the selfish, thoughtless, love-grasping woman with skill, and fascinating character bits are supplied by Martha Mattox as cantankerous 'Aunt Kek' and by Harvey Clark as 'Easter Monday,' a typical back-stairs friend."

Thumbnail Plot.

Embracing as it does dramatic action, suspense, pathos, tragedy and heart-interest, the story is crammed with opportunities for splendid acting, all of which are realized by the competent cast. Eve Ricardo, upon her father's business failure, is sent to visit an aunt in a secluded sea-coast village. Here she quickly attracts brutal John Sheen, the big man of the town. His sister, Nina Carey, is an unscrupulous young matron who is trying to build up an intimacy with Paul Armitage.

Paul encounters Eve on the moonlight beach, after her solitary swim, and a charming romance is born. Jealous of their happiness, the brute enlists the aid of his sister. Nina's stratagem succeeds in turning Eve against Paul. To hide her hurt, Eve turns to his brother George.

Sheen, mad with jealousy, finds Eve exploring a haunted hut with George Armitage. He attempts to kill the girl but is prevented by George, whom he fells. Paul rushes in to receive Sheen's second shot, meant for Eve. Before Sheen can aim again Paul's servant fires at him through the window. Nina confesses to Eve and the drama ends on the note of love and happiness.

Dedicate Song to Ruth Roland.

Following its policy of exploiting pictures in such a manner as to create in the home a demand for their exhibition at the theatres serving the neighborhood, Pathe Exchange, Inc., has completed arrangements for a national publicity campaign on the new song hit, "Romantic Ruth," dedicated to Ruth Roland and the first serial production of her own company, "The Adventures of Ruth," which will be released December 28.

Shortly before the release date of the serial the song will be placed on sale at music dealers in all large cities.

Loew Circuit Books Beach Drama.

Acclaimed by press and public alike as Rex Beach's greatest picture, "The Girl From Outside," presented by the author and Samuel Goldwyn, has received another strong indorsement by being booked as the feature attraction at all of the Loew theatres in Greater New York for the week commencing November 30.

These bookings follow the successful engagement of the picture at the Capitol Theatre, New York, where it played to record business for a week.

Critics Praise "The Bandbox."

Hailed unanimously by the New York newspaper reviewers as "a delectable star in a delectable picture," Doris Kenyon came to Broadway for a week's first run at the Broadway Theatre in "The Bandbox," her first Deitrich-Beck picture from the story of the same name by Louis Joseph Vance. The opening of this picture's series of metropolitan engagements at B. S. Moss' downtown theatre was signalized by record-breaking attendance and presented the additional novelty of the star of the picture playing in one of the biggest theatrical successes of the year in A. H. Woods' Eltinge Theatre, less than fifteen hundred yards away.

Famous Players National Advertising Campaign Now Under Full Headway

WHAT is claimed to be a most ambitious, thorough and far-reaching advertising campaign in the interest of motion pictures is that which the Famous Players-Lasky Corporation now has under full headway and which by the first of the year will have attained its highest point in reaching millions of motion picture fans throughout the country.

The national periodicals which are now carrying full-page Paramount-Artcraft advertising in every issue include the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, Colliers, Christian Herald, American Magazine, Red Book, Motion Picture Classic,

Louise Lovely

Premiere leading woman, one of seven supporting Lew Cody in his butterfly career in Robertson-Coles' "The Butterfly Man."

Photoplay, Picture-Play, Motion Picture Magazine, Film Fun, Photoplay World, Photo Play Journal, Boys' Magazine, St. Nicholas, Boys' Life, American Boy, and once every month in Lone Scout, a weekly publication.

In addition to this regular magazine campaign, special full-page advertisements are being run in many of the national magazines, when one of its stories is used as the basis for a new Paramount-Artcraft picture. Recent examples of this are advertisements of "Putting It Over," from the story, "The Village Cut-up," in Pictorial Review; "The Woman Thou Gavest Me," by Hall Caine, in Hearst's; "The Final Close-Up" and "The Valley of the Giants," by Peter B. Kyne, in Red Book.

Reaches 40,000,000 People.

With the addition of Pictorial Review to the list of regularly used publications in January, with a circulation of 2,000,000 copies, and Woman's Home Companion, with over 1,000,000 in February, the total circulation gained by the full-page Paramount-Artcraft advertisements run in every issue of these national mediums is over 12,000,000, reaching a public conservatively estimated at more than 40,000,000, due allowance being made for duplications.

Fully as important and as wide in scope as this national campaign, and even more directly affecting the exhibitors of Paramount-Artcraft pictures, is the campaign of newspaper advertising inaugurated just prior to Paramount-Artcraft Week and now being placed at regular intervals in over 600 newspapers in the United States. This campaign virtually covers the field.

Copy Goes Out Once a Month.

The copy for this newspaper advertising goes out once a month and runs approximately 1,000 lines in space. Starting in the exchange cities, the newspapers of which are used every month, the copy is run one month in cities ranging in size upward from that of the exchange cities, and the succeeding month in those cities ranging down to 10,000.

In nearly every case where this 1,000-line advertisement was used, the cooperation of the exhibitor was easily obtained, filling out the five-column space to the end of the page.

"Everywoman" at the Rivoli.

"Everywoman," the Paramount-Artcraft super-special directed by George H. Melford and featuring Violet Heming, Theodore Roberts and Wanda Hawley, will be the feature at the Rivoli Theatre, New York, the week of December 14.

Connery Denies Rumor.

While Robertson-Cole Company is not in the habit of denying rumors, one in particular has been so persistently circulated of late that an emphatic denial is deemed essential. In many quarters representatives of the company have heard statements to the effect that Sessue Hayakawa was no longer producing pictures for release by Robertson-Cole.

"I am very glad to be able to deny that rumor in the most emphatic terms," stated William J. Connery, vice-president and general manager of Haworth Pictures Corporation, who is in New York this week on a business trip. "The Haworth contract with Robertson-Cole has a long time to run. The relations of Sessue Hayakawa, the Haworth Company and Robertson-Cole have always been most cordial and pleasant and Hayakawa will continue making pictures for release by Robertson-Cole."

Three Big Universal Pictures in Cutting Stage; Others Nearing Completion; New Serial Started

DESPITE the fact that many coast press communications carry the statement that Universal City is deserted, Universal officials cannot agree to the statement. It is a fact that many companies are not working—but many are. It is only that the usual number are not working.

This week three directors are busy cutting productions they have just completed. They are Allen Holubar, who is cutting "Ambition"; Rollin Sturgeon, who supervised the Aoki production, "The Breath of the Gods"; and Douglas Gerrard, who directed the Salisbury picture, "The Phantom Melody." The entire week will be devoted to steady editing of these productions.

Others Nearing Completion.

Three other big productions are receiving the finishing touches, and the final scenes are being made on them. They have been under way for some time. One is "Overland Red," the latest Harry Carey production. It will be ready for the cutting room within the next few days. The new and first James J. Corbett production is reported ready for editing. This production is the one in which Corbett has long wished to star in, the title being "The Prince of Avenue A."

The much-heralded Eric Von Stroheim production, "The Woman in the Plot," is approaching the final scenes. Stroheim is the director who made "Blind Husbands." This one is his second production. The story was taken from the novel "Clothes and Treachery," by Baroness de Meyer.

Tsuri Aoki is scheduled to begin work soon on her second Universal production, "The Yellow Orchid," adapted from the novel "The Breath of the Dragon." William C. Dowlan is directing.

New Serial Started.

Besides all these big production activities three serials are under way at the big Western studio. Two of them have been under way for some time and the third was started a week ago. It is the new Eddie Polo serial, "The Vanishing Dagger." Jacques Jaccard is the director. Thelma Percy, sister of Eileen Percy, is Polo's new leading woman.

Kathleen O'Connor is now co-starring with Jack Perrin in the serial, "The Lion Man." Al. Russell is directing this serial, and the twelfth episode is scheduled to be completed this week.

"The Man Hunter," the serial starring Art Accord, popular cowboy actor, and Mildred Moore, is in the sixth episode of its continuity.

Queen of the May

—Also June, July, August, etc., etc., in the Paramount-Sennett, "Salome vs. Shenandoah."

FILM MEN FIGHT PROPOSED ORDINANCE

Minneapolis Exhibitors Take Up Cudgels Against Scheme to Increase All Theatre License Fees

MOVING picture men of Minneapolis are preparing for a strenuous fight against the ordinance offered by C. H. Rudisil, socialist alderman, proposing radical increases in license fees for all motion picture houses and other theatres when that matter comes before the city council committee on legislation, December 10. At a meeting of the committee, November 26, when the proposed measure was offered, Alderman Josiah Chase, chairman, upon the protest of more than forty representatives of theatrical interests of the city that they had received no warning of the impending action, postponed action for two weeks to give them opportunity to prepare data for their case.

A committee, headed by Theodore L. Hays, president of the Twin City Scenic Company, is now at work preparing a substitute measure for the one offered by the socialist alderman. It will offer a substantial increase over the present schedule of license fees. The other members of the committee are: Robert Scott, Metropolitan Theatre, representing the "legitimate" interests; George Raymond, Orpheum, vaudeville; William Koenig, Gaiety, burlesque, and Al Steffes, of the Theatrical Protective League.

Heavily Taxed Now.

The ordinance now in force provides the following license fees: theatres having a seating capacity of 350 or less, $75; between 350 and 600, $100, and all others, $150. The ordinance now under consideration carries this schedule: seating capacity of 1,000 or less, 25 cents a seat annually; between 1,000 and 2,500, 50 cents a seat, and all others, 75 cents a seat. The net increases vary from $12.50 a year for the theatre of 350 seats to $1,725 for theatres containing 2,500 seats, or from 162/3 to more than 1,000 per cent.

"The motion picture houses and all other theatres are bearing virtually all the taxes they can stand now," said Mr. Hays. "We are now required to pay the following government tax: houses with less than 500 seats, $150; between 500 and 800 seats, $150, and over 800 seats, $200. This does not include the 10 per cent of the box office receipts that goes to the Federal government.

Receipts Not All Profits.

"We are charging more admission than ever before, but our films cost us from 50 to 250 per cent more than they did a few years ago. Sharp increases have been made by wages, advertising, heat and all the various kinds of supplies necessary.

"License fees based on seating capacity are unfair for two reasons. First, the theatres in the outlying district usually do not schedule matinee showings. Consequently, a seat to this kind of house does not have the same value as it does to the downtown theatre. Then, the seating capacity may depend on the kind of show it is putting on. If it is vaudeville, perhaps every seat can be used, while as a motion picture theatre many of the seats because of balconies or other obstructions, are of no value.

"The public seems to believe all the box office receipts in a motion picture house are profit. The expenses are heavy. In addition, the exhibitor is called on to run a great deal of film free for government, state and civic work. We are just recovering from the hard times of last year occasioned by the influenza and should not have any unjust burdens to bear."

Motion picture and other theatrical interests of St. Paul volunteered last week to pay a 100 per cent increase in license fees there in 1920. The old fee was $50 a theatre. It is estimated this will increase the revenue of the city about $2,500.

Clifford P. Butler.
Recently appointed general superintendent of new Metro studios in Hollywood.

Raymond Cavanaugh Makes Change.

After two years in the position of advertising manager for Universal's industrial department, Raymond Cavanaugh has resigned and will go into business for himself. Whether or not it will be in the industrial line remains to be seen, but it is certain that "Cavvy" (as he is popularly addressed) will be connected with moving pictures.

He brought his abilities as an advertising expert into the film game when he connected with Universal's general publicity department several years ago. He finally ventured out for himself in association with Burton Rice, conducting an advertising agency for the production and illustration of commercial publicity.

Universal's industrial department, under Harry Levey, had meanwhile developed into a proposition that required "Cavvy's" talents and to Universal he returned, remaining until his recent resignation.

Began Work on "The Woman Game."

Newspaper clippings and letters from William P. S. Earle, Selznick director, announce the arrival in Miami, Fla., of Elaine Hammerstein and members of her company, ready to begin work on the first scenes of Miss Hammerstein's third Selznick picture, "The Woman Game," written specially for Miss Hammerstein by Frank Dozey and Leighton Osmun.

The cast includes Jere Austin, Florence Billings, Louis Broughton, Ida Dowling, Phillips Tead, Charles Eldridge, Wray Plum, Lawrence Johnson, Betty Plum and Hugh Wynn.

Press Book on Grossman Film Ready.

Harry Grossman reports the completion of an elaborate and effective press book on "$1,000,000 Reward." Exchangemen who have viewed the book declare it to be an invaluable aid to exhibitors in the exploitation of this production of Arthur B. Reeve's and John W. Grey's story.

One, three, six and twenty-four sheet posters are illustrated in the book. Cuts of various sizes for each episode are shown in attractive variety, as well as a number of attractive feature mats for special publicity. Announcement slides, banners and photo-gelatine lobby display cards are illustrated.

Physiologist Added to Screen Staff.

Charles F. Herm, of the department of physiology, American Museum of Natural History, and an expert in cinema-microscopy, has been added to the staff of the New Screen Magazine, "The Reel of Knowledge," distributed by the Universal Film Manufacturing Company.

Mr. Herm has made several interesting pictures for the New Screen Magazine. One of these shows how life begins in an egg. What happens after the egg is placed in an incubator is faithfully recorded, up to the instant when the chick picks its way through the shell and utters its first "peep."

Edward Bowes.
Managing director of the Capitol Theatre.

Parisians Visit Louise Glaum.

Monsieur and Madame Hanus, of Paris, representatives of the French Government to America for all the textile mills of France, visited Louise Glaum at the Ince studio during their recent brief stay in Los Angeles.

A BALTIMORE THEATRE'S BAD ERROR

Glaring Orchestra Lights, Discolorations on Base of Screen and Eighteen-Inch Lens Ports

WHILE on a recent trip to Baltimore I took the opportunity to inspect a theatre which, because of the way it impressed, or failed to impress me, had best be unnamed in this article. It is always pleasant to write glowing tributes to the excellent projection facilities of the many modern theatres, but it is almost more necessary to describe the glaring faults of some theatres that those who read may profit by the mistakes that have been made.

The auditorium of this theatre was very well lighted indeed, and so was the screen. I think one could have shut off the projection light and read reasonably coarse print standing beside the screen. This, taken in conjunction with the glaring orchestra lights, made the blacks of the picture grey and ruined all the high lights. The auditorium lighting was by means of side lights and their single redeeming feature was that they were placed quite high. Taken in conjunction with the light colored walls, however, they ruined the beauty of the screen presentation.

Edgar O. Brooks.
New serial sales manager for Pathe.

A Test That Will Convince.

In proof, some time when there is no audience, proceed as follows: light the theatre as for projection, including the orchestra lights. Project a picture for not less than three minutes, until the eyes become thoroughly adjusted to projection conditions, then at the same time have all those lights pulled by some one, without removing your own eyes from the screen. If that lesson does not suffice, you are beyond hope as a moving picture theatre man. And mind you, the identical effect you get with those lights off, you can also get with the house very well lighted, provided you use a little judgment in the color of your walls, the arrangement of the lights and the intelligent placing and shading of the orchestra lights and music. The screen was of proper size for the house, and was properly surrounded by black, but this was all contracted by the auditorium wall color and the bad lighting.

During the show there were several bad discolorations of the light of the bottom of the screen, and once the whole bottom of the picture was obliterated for one minute and thirty-five seconds.

An Eighteen-Inch Lens Port.

It is entirely beyond comprehension what mistakes men will make in projection room location and construction. The room itself is beyond criticism, as to size, height of ceiling, etc. Its floor, which might just as well have been eighteen inches lower, is that much too high, with result that when the projectionist stands up he cannot see his picture at all. The auditorium ceiling beams are in the way. He must sit down or lean over to see the picture. To have lowered the projection room floor would have cut off just that much of the top of a very narrow lobby. The lobby, therefore, would not have been quite so pretty, hence the projection room suffered.

When I looked at the front wall of the projection room I had to laugh. Times almost without number projectionists and theatre managers have been told that for uniform excellence of screen results there should be a lens port just barely large enough to pass the projection ray, eliminating the surrounding halo of stray light. In this theatre the lens ports must be fully eighteen inches square, while the observation ports are about twelve inches square, and just for good measure of foolishness the lens ports were wide open and the observation ports glass covered, with the glass set square, instead of angling.

Receptacle for Oil.

And for still further good measure the walls of the room were very light in color with three or four forty-watt tungstens blazing away in all their unshaded glory. For good measure, under the mechanism of each Power's projector sat a wide receptacle to catch the oil which dripped from the machine, which means, of course, overoiling, and that the pans catch as much of the surplus oil as the film does not mop up.

One gets discouraged to see such conditions. First, the management, by wrong construction and wrong auditorium lighting, makes high-class screen results utterly impossible; then the projectionist caps it off by piling on top of this a mountain of projection room malpractice. The only solitary right thing I saw was a hand driven rewinder which was in line, and it should be motor driven and geared down.

RICHARDSON.

Popular Stars Are Seen in Recreated Triangles

SOME of the greatest stars of the present day are the featured players in the recreated plays being issued every third week through the Triangle exchanges. In line with this new policy of the "Big T" organization, it is announced that the featured players of the first four releases of this all-star series are Dorothy Dalton, Dorothy Gish, Charles Ray and Constance Talmadge.

Joe L. Merrick.
Field Manager for Robertson-Cole.

Dorothy Dalton's feature, "The Flame of the Yukon," was released November 23 and is playing in important first run houses all over the country. The first Gish feature, "Betty of Greystone," will be issued December 14. "The Clodhopper," with Charles Ray, is scheduled for January 4, to be followed by "The Girl of the Timberclaims," featuring Constance Talmadge.

"These recreated plays," reads the announcement, "represent the best work done by Triangle. They are all produced under the supervision of D. W. Griffith and Thomas H. Ince and the stories are the work of C. Gardner Sullivan, Monte M. Katterjohn and other well-known photodramatists.

"A great number of the greatest stars of today made their first appearance before the camera on the Triangle lot and many of them achieved their greatest success in Triangle plays. The fact that these stars have gained in popular favor makes these pictures more valuable today as a box-office attraction than they were at the time of their original release. No expense is being spared in the recreation of these pictures to bring them absolutely up to the minute."

Among the other stars who gained fame under the Triangle banner are Hart, Fairbanks, Norma Talmadge, Lillian Gish, Bessie Barriscale, Louise Glaum. The best features of all of these stars will be released under the new Trianagle policy.

Marjorie Rambeau's Vehicle Chosen.

"The Fortune Teller," by Leighton, a Broadway play last season, has been chosen by Marjorie Rambeau and Albert Capellani to be picturized for Miss Rambeau's debut as a Pathe star. No more fitting vehicle could have been found for the famous actress than this powerful drama of a woman's fall and her redemption through mother-love. Work will be begun within two weeks.

Hodkinson Announces Prerelease Showings of Vance's "The Lone Wolf's Daughter"

J. PARKER READ, JR., has produced what is claimed to be an even bigger picture than his popular first Louise Glaum special, "Sahara." "The Lone Wolf's Daughter," by Louis Joseph Vance, just received from the Coast by the Hodkinson Corporation and announced for pre-release showings in early December, is the picture.

"The Lone Wolf's Daughter" was made under the supervision of Mr. Read himself at the Thomas H. Ince studios in Los Angeles and reveals the technical resources of that great producing plant. The story embodies the majority of the characters already familiar to millions of American picture patrons in "The Lone Wolf," produced two years ago, and in "False Faces," one of last season's successes produced by Mr. Ince.

Scenes Laid in London.

The scene of the story is laid in London with a panorama of colorings ranging from the magnificence of Buckingham Palace to the mysterious depths of the Limehouse district. Louis Joseph Vance personally built the scenario for Producer Read and both edited and titled the picture.

"The Lone Wolf's Daughter" is declared by Hodkinson to be the biggest melodrama ever made for the screen and some idea of its appeal to exhibitors may be gained from the statement that the first five big first-run exhibitors to whom it was submitted booked it instantly for pre-release engagements at the distributors' own price quotations. The American premiere will be held the week of Decembr 21 at the Boston Thatre, the largest of the Moir chain of houses on Madison street, Chicago, followed immediately by first runs in the various districts of Chicago and later by circuitwide bookings throughout the city.

The picture is a story of the Paris and London of today; a vital, tense, exciting melodrama with a strong love and fashion interest. The Hodkinson organization announces the novelty of simultaneous serial publication of the novel by Mr. Vance in one of the biggest of American monthly magazines and simultaneous serial publication in England.

Miss Glaum in "The Lone Wolf's Daughter" had thirty odd changes of gowns, wraps and costumes. Edwin Stevens, the crafty Baron Alexis in "Sahara," is the villain, being the head of the criminal syndicate in London and the direct protagonist of the Lone Wolf himself, the latter role being played by Bertram Grassby. Thomas Holding also has a part worthy of his talents.

Triangle Has Only Film Record of H. B. Irving's Art

WITH the passing of H. B. Irving, lovers of the drama are congratulating themselves that he allowed himself to be persuaded to appear in a screen version of the great drama he and his father played so often upon the stage, "The Lyons Mail."

This fine picture, now being distributed by Triangle Film Corporation, is the only record of this great actor's art that will be handed down to posterity. Fortunately it is a worthy picture production of the famous melodrama in which the star took great advantage of the powerful dual role he knew so well, to make his first and only appearance on the screen a splendid addition to his many stage triumphs.

The great value of "The Lyons Mail" added to the fortunate circumstance that the world-famous actress Ellen Terry, has also given the world an excellent picture-record of her art in "Her Greatest Performance," now being presented by "Triangle," adds to the anxiety of many that some of the other great stage stars who have so studiously held aloof from the movies—notably Maude Adams—shall register at least one of their favorite roles on the film.

Blanche Sweet Unhurt in Railroad Wreck in West

BLANCHE SWEET and her company of players from the Jesse D. Hampton Studios are at Truckee, Cal., filming scenes for her third picture for Pathe. It is entitled "The Deadlier Sex" and was written by Bayard Veiller especially for Miss Sweet. It is said to be something entirely unique to the screen, as in the story a New York heiress kidnaps a Wall Street magnate and plays the role of a cave woman until he is thoroughly tamed.

En route to Truckee, Miss Sweet was a passenger on a train that was derailed when the head engine hit a steer near Mojave, throwing both engines and the baggage cars into the ditch, killing both engineers. Miss Sweet was badly shaken up but uninjured.

Miss Sweet's leading man in this production is Mahlon Hamilton, who made such a favorable impression by his work in "Daddy Longlegs." Russell Simpson, who played with Miss Sweet in "Cressy," also has a big part. Among the other players are Walter Perry, Boris Harloss, Roy Laidlaw and Frank Smith.

Two Corinne Griffith Plays Ready.

Corinne Griffith now has two features finished and awaiting release by Vitagraph and already has begun active work on another. In each she has a role entirely different than either of the others.

In "The Tower of Jewels," which is now nearing its release, Miss Griffith appears as a young woman of good birth who has been reared by a band of crooks. In "Human Collateral," which will not be shown until after the Christmas holidays, she appears as a young society girl who marries to save her parents from financial disaster.

William Farnum Takes a Rest.

William Farnum has gone on what he calls a "real rest." Having just finished his newest picture he closed the studio, gave the key to Director J. Gordon Edwards, and jumping into his car headed southeast with Sag Harbor, L. I., as the objective, stopping on his way at the William Fox offices to say "I'll be at 'Sag' if you want me."

Mr. Farnum has some real he-man ideas of a rest. He tells you he goes away and forgets all about pictures, and then comes back with his head full of new ones and his bag of tricks replenished.

Blank Buys Swan Theatre.

A. H. Blank, owner of the First National franchise for Iowa and Nebraska and parts of Missouri and Kansas, has purchased the Swan Theatre in Columbus, Neb., from William Swan. He recently purchased the Princess in Sioux City, one of the largest motion picture houses in Iowa, and has placed them both under the management of H. M. Thomas, who also directs the policies of the new Rialto and the Strand theatres in Omaha for Mr. Blank.

Shake Hands with Buck Jones, Lariat, Gun and Saddle Expert, Starred by Fox in "The Square Shooter."
Buck's company is shown in the center "locating" food at the Agours ranch, where "The Square Shooter" is being filmed.

The Great Sky Is the Roof of Mr. and Mrs. C. L. Chester's Tent and the Highest Peaks Their Tent Pegs.
Mrs. Chester, at the left, is letting a "camp robber" steal her bit, and in the center is beating a storm back to camp. Right: C. L. Chester gets a line on a few shots for one of his Outing-Chester classics.

Train Ballet for De Mille Film.

Four hundred girls will be given an opportunity to master the art of interpretative dancing and, incidentally, enter the motion picture field under a master producer and director in the forthcoming Cecil B. De Mille production, which is scheduled to start with the new year.

Theodore Kosloff, premier male interpretative dancer, is now a member of the De Mille group and, in addition to playing an important role in the next production, will train this special ballet.

According to Kosloff's plans, special arrangements will be made to train all candidates up to the number of four hundred, entirely without expense to the pupils.

Emma Dunn in "Old Lady 31" Film.

Emma Dunn, who created the role of "Angie" in the original stage production of "Old Lady 31," will enact that part in the Screen Classics, Inc., picture from the play. Miss Dunn has left New York for the west coast.

The engagement of this actress to portray on the screen the character she did so charmingly in the theatrical presentation of Rachel Crother's play, which was given in New York by arrangement with Lee Kugel, was announced this week by Metro, which distributes exclusively productions made by Screen Classics, Inc.

Gladys Leslie in "Midnight Bride."

One of Vitagraph's first productions of the new year will be the Gladys Leslie feature, "The Midnight Bride," an adaptation of Charles Stokes Wayne's magazine story, "The Marriage of Little Jeanne Sterling." It makes the fourth serious play in which Miss Leslie has appeared since Albert E. Smith, president of Vitagraph, decided that she was too fine an actress to continue indefinitely in the lighter roles, and gave her a dramatic character to portray.

"Blue Bandanna" Is Desmond's Latest.

William Desmond blarneys and fights his way through five reels in "The Blue Bandanna," his latest production. "The Blue Bandanna" is an original story by Eugene B. Lewis, made under the direction of Joseph F. Franz for Robertson-Cole. Exhibitors who saw the film are booking it strong. This is a story of the great outdoors.

Fox Foreign Branches Report Increased Demand for Its Pictures—Enlarge Offices in France

CONCURRENT with reports received from the Fox exchanges in United States by the home office of Fox Film Corporation of the success attained by Fox pictures throughout the country come equally gratifying advices from foreign branches of the organization recording an increased demand for Fox films by exhibitors abroad.

Among the reports received from abroad, those from the Paris office of the Fox company illustrate strikingly conditions on the other side since the advent of peace.

An explanation of the demand for screen entertainment is found in that well-known French expression, "C'est la guerre," so frequently employed during the war as an apology for and explanation of conditions then prevailing. It is only natural that the people of France now should seek entertainment after having been deprived of it during the war, and it is but natural, too, that motion pictures should play an active part in furnishing the mental relief found necessary.

Why Pictures Are Popular.

Not only are motion pictures in great demand because of their inherent strength with the French people, but also because France has lost many of its talented interpreters of the spoken drama and the photoplay must satisfy that passion for entertainment which the stage formerly met in full. The people realize, too, that all the man power available must be conserved for the rehabilitation of France, and that motion pictures offer the form of entertainment which requires the least expenditure of energy on the part of the spectator to satisfy the demand for amusement.

In the increase of the demand for motion pictures in France, Fox films have played a prominent part. The Fox stars, who have always been very popular with the French, are today more than ever favorites of the cinema patrons. William Farnum, Tom Mix, George Walsh and William Russell are very popular. The Fox feminine stars also are held in high esteem by the cinema followers, especially Gladys Brockwell, whose talent in the portrayal of emotional roles has won for her sincere admiration among Frenchmen, considered most competent judges of this type of acting.

Owing to the demand for Fox films, it has become necessary for the Fox Film Societe Anonyme, as the Paris branch office of Fox Film Corporation is known, to increase its staff materially and to enlarge its quarters. The Fox office at Marseilles has had a similar experience and has augmented its staff.

Business Booming in Cincinnati.

To say that business in the Cincinnati moving picture houses is booming is to put the matter conservatively. It has been estimated that the total seating capacity of all the theatres in that city is in excess of 50,000, and there are many performances at which it is impossible to find room for all those desiring to see the shows, and on Saturday and Sunday it is the invariable rule to see long lines of people waiting for a chance to gain admittance. When it is considered that 50,000 is about one-tenth of the total population of the city, it is plain to be seen that Cincinnati is one of the best moving picture cities in the country.

SHOULD A WOMAN TELL?

ASK METRO.

Film Editors—Beware!

STATING that screen dramas deal too often with British titles in an inaccurate manner, H. O. Nolan sends the following synopsis of English titles to the Moving Picture World.

It is given herewith in the hope that it may prove useful to editors of film titles:

Synopsis of British Courtesy Titles

	Duke	Marquess	Earl
Eldest son:	Lord A*	Lord B*	Lord C*
Other sons:	Lord (John) N†	Lord (John) N†	The Hon. (John) N†
Daughters:	Lady (Jane) N†	Lady (Jane) N†	Lady (Jane) N†

	Viscount	Baron
Eldest son:	The Hon. (John) N†*	The Hon. (John) N†*
Other sons:	The Hon. (John) N†	The Hon. (John) N†
Daughters:	The Hon. (Jane) N†	The Hon. (Jane) N†

*Father's second or other title. †Family name. *In some (Scottish) peerages the eldest son is styled the Master of So-and-So.

The grandchildren of peers as such bear no titles.

The children of baronets and knights as such bear no titles.

The style Lady Jane is not the title of a peeress, but of the daughter of a peer. It cannot be derived from marriage.

The style Jane Lady X is the title of a dowager, widow of Lord X.

Mr. Nolan, in his letter, cited an incorrect usage of titles from "The Virtuous Vamp," in which Constance Talmadge appeared as "The Hon. Gwendolyn Armitage."

"The lady represented by Constance Talmadge," said Mr. Nolan, "was either the daughter of an earl and her style, 'Lady Gwendolyn Armitage,' or she was the grand-daughter and had no title, but was merely Miss Armitage. In the former case her brother was the earl."

Three Pictures Added to Famous Directors' Series

DALLAS M. FITZGERALD, director, and John Glavey, scenario writer of Hallmark Pictures Corporation, are completing the cutting, titling and editing of Director Fitzgerald's first production for the Famous Directors' Series, distributed by Hallmark. The title of this production has not yet been announced. Anna Lehr, Marie Shotwell and Edmund Breese have the principal roles.

"High Speed," another Hallmark production to be released on the Famous Directors' series, is now in the cutting room. Charles Miller, the director, expects to have it ready for a private showing within two weeks. Edward Earle and Gladys Hulette have the principal roles. "High Speed" is a screen version of Clinton H. Stagg's famous racing story of the same title.

"The Veiled Marriage," Keanan Buel's first production for the Famous Directors' series, has been titled and edited and is announced for release on this series in January. Anna Lehr and Ralph Kellard have the principal roles. The story is written by J. L. Burke and scenarioized by John Glavey.

With the addition of these three new features, eight pictures will have been released on the Famous Directors' series. The series will total twenty-six feature productions.

Stanley Circuit Books New Lloyd Comedy Series

FOLLOWING a statement that the Metropolitan circuit of Marcus Loew would play the new series of $100,000 two-reel Harold Lloyd comedies, Pathe announces that the Stanley circuit has also booked the first six of the features, starting with "Bumping into Broadway." Sixteen Stanley theatres in Philadelphia, three in Camden, N. J., and two in Atlantic City, have been signed for the initial multiple reel series starring Lloyd.

During the last two weeks, representative exhibitors have paid record breaking figures for the first six Lloyds. In Chicago, they have been booked over the Lubliner & Trinz and the Ascher Brothers circuits, and by the Riviera Theatre, one of Chicago's finest motion picture theatres. In Los Angeles, Samuel L. Rothapfel is playing Lloyd comedies with great success.

S. Barrett McCormick, director of the Circle, Indianapolis, is among others who have bestowed unstinted praise on "Bumping into Broadway."

"Captain Kidd's Kids," second of the series, was released on November 30. Four weeks will intervene between each Lloyd release. "From Hand to Mouth" will follow "Captain Kidd's Kids" and "His Royal Slyness" will be the fourth.

Many novelties will be introduced on the screen in "Captain Kidd's Kids," which was actually filmed on a sailing vessel.

Mystery of Selznick Electric Sign Cleared

OLIVE THOMAS has finished "Out of the Night," her fifth Selznick picture. This clears up the moot mystery of the big blue and amber electric sign which stimulated talk and curiosity for several days on the corner of Broadway and Forty-sixth street, New York.

The sign reads, "Gloria Dawn, Midnight Revue," and is coupled with a Selznick picture electric advertisement, which gave rise to the query, "Is Myron Selznick about to present a new star on Broadway?"

Now that Miss Thomas has finished her picture, and the sign no longer glitters, everybody is welcome to know that Gloria Dawn, of the Midnight Revue, is the heroine of "Out of the Night," played by Miss Thomas—a role written for her by Josephine Miller.

The feature of the picture is a big roof garden scene, in which 400 extra people took part. Many exteriors were shot along Broadway at night.

List of Keystone Comedies Circulated by Triangle

THE Mack Sennett Keystone one and two reel comedies, featuring Mabel Normand, Roscoe Arbuckle, Ford Sterling, Mack Sennett and other well-known comedians are now being released by Triangle.

These comedies are being put out in new form and many exhibitors have found them a welcome addition to their program. There will be four comedy releases a month, consisting of two two-reelers and two single reel comedies, released alternatingly.

"Other People's Wives," a two-reel Mack Sennett Keystone, featuring Chester Conklin and Mack Swain, was released November 23 and met with instant favor. "Thirsty—the Magician," a one reel comedy with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle, and showing these stars at their best, was released November 30. A two-reel Mack Sennett Keystone comedy, "The Life of Reilly," will be available to exhibitors December 7. Ford Sterling is featured in a one-reel Mack Sennett Keystone comedy entitled "Crashing Through," released December 14.

On December 21, "The Keystone Babies," with the Mack Sennett Keystone Bathing Beauties, will be on display.

Repeat Booking on Travel Picture.

Harry S. Carter, manager of B. F. Keith's Mary Anderson Theatre at Louisville, is going to play a repeat engagement of the Chester-Outing release, "Maids, More Maids and Mermaids." In rebooking the picture he told Lee L. Goldberg, manager of the Big Feature Rights Corporation, that so many people have spoken of the single reel since its presentation many weeks ago he believes it will prove a real attraction when announced for a repeat engagement.

SHOULD A WOMAN TELL?

ASK METRO.

Current Film Release Dates

FOX FILM CORPORATION

Should a Husband Forgive? (Special).
Wings of the Morning (William Farnum).
The Yellow Dog Catcher (Sunshine).
Bound in Spaghetti (Mutt and Jeff).
Footlight Maids (Sunshine).
Back to Nature Girls (Sunshine).
Window Cleaners (Mutt and Jeff).
The Plumbers (Mutt and Jeff).
The Roaming Bathtub (Sunshine).

Fox Entertainments

The Web of Chance (Peggy Hyland).
Lost Money (Madlaine Traverse).
Sacred Silence (William Russell).
Vagabond Luck (Ray and Fair).
The Winning Stroke (George Walsh).
Eastward Ho! (William Russell).
Thieves (Gladys Brockwell).
Tin Pan Alley (Ray and Fair).

FAMOUS PLAYERS-LASKY CORP.

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger (All-Star).
In Mizzoura (Warwick).
Nov. 2—Who's Which (Dorothy Gish).
Nov. 2—Hitting the High Spots (Comedy Travels).
Nov. 2—Rolling Down to Rio (Holmes).
Nov. 4—A Night in June (Nature Pictures).
Nov. 9—His Last False Step (Sennett).
Nov. 9—Luck in Pawn (Marguerite Clark).
Nov. 9—The White Elephant Militant (Holmes).
Nov. 9—Crooked Straight (Charles Ray).
Nov. 9—What Every Woman Learns (Enid Bennett).
Nov. 16—Scarlet Days (D. W. Griffith).
Nov. 16—Twenty-three and a Half Hours Leave (MacLean and May).
Nov. 16—Uncle Sam, Salvager (Holmes).
Nov. 23—The Invisible Bond (P-A Special-Castle).
Nov. 23—It Pays to Advertise (Bryant Washburn).
Nov. 23—The Miracle of Love (Cosmopolitan).
Nov. 23—The Salt of Amping (Holmes).
Nov. 23—Sunshine and Shadows (Nature Pictures).
Nov. 30—Counterfeit (Elsie Ferguson).
Nov. 30—Everywoman (P-A Special).
Nov. 30—In the Basque Country (Holmes).

GOLDWYN DISTRIBUTING CORP.

Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).
Eyes of Truth (Lady Tsen Mei-Special).
Oct. 19—Why Divorce? (DeHaven—Two Parts).
Nov. 2—His Own Medicine (Parsons—Two Parts).

W. W. HODKINSON

The Blue Bonnett (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).
The Volcano (Thomas-Leah Baird-Artco).
The Bandbox (Doris Kenyon—Six Parts—Deitrich-Beck, Incorporated).
HALLMARK PICTURES CORPORATION
The Devil's Trademark (No. 1 of the Trail of the Octopus).
A Woman's Experience (Bacon-Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).

METRO PICTURES CORP.

Lombardi, Ltd. (Bert Lytell).
Please Get Married (Viola Dana).
Fair and Warmer (May Allison).
The Red Lantern (Seven Parts—Nazimova).
The Brat (Nazimova).

PATHE EXCHANGE, INC.

Releases for Week of November 16.
The Right to Lie (Dolores Cassinelli—Seven Parts).
No. 4 of Bound and Gagged.
No. 2 of The Black Secret.
Giving the Bride Away (Harry Pollard—One Reel).

Releases for Week of November 23.
No. 5 of Bound and Gagged.
No. 3 of The Black Secret.
Order in the Court (Harry Pollard—One Reel).
Miss Gingersnap (Baby Marie Osborne—Two Parts).

Releases for Week of November 30.
Dawn (Sylvia Bremer—Robert Gordon—Six Parts).
No. 6 of Bound and Gagged.
No. 4 of The Black Secret.
It's a Hard Life (Harry Pollard—One Reel).
Captain Kidd's Kids (Harold Lloyd—Two Parts).

Releases for Week of December 7.
Brothers Divided (Frank Keenan).
No. 7 of Bound and Gagged).
No. 5 of The Black Secret.
How Dry I Am (Harry Pollard—One Reel).

Releases for Week of December 14.
The A-B-C of Love (Mae Murray—Six Parts).
No. 8 of Bound and Gagged.
No. 6 of The Black Secret.
Looking for Trouble (Harry Pollard—One Reel).

ROBERTSON-COLE PRODUCTIONS

Nov.Oct.Dec.
Oct.—Poor Relations.
Oct.—The Gray Wolf's Ghost.
Oct.—The Open Door (Artclass-Special).

Superior Pictures.

Nov.—The Illustrious Prince (Hayakawa).
Nov.—The Blue Bandanna (Desmond).
Nov.—A Fugitive from Matrimony.
Dec.—Where There's a Will.
Dec.—Beckoning Roads.
Dec.—The Tong Man.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bils.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Nov.—Their Mutual Mistake.
Nov.—Good Night Judge.
Dec.—Stuck Out.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.

TRIANGLE DISTRIBUTING CORP.

Nov. 23—The Flame of the Yukon (Dorothy Dalton —Ince—Six Parts).
Other People's Wives (Chester Conklin and Mack Swain-Sennett).
Nov. 30—Thirsty, the Magician (Mabel Normand-Sennett).
Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).

UNIVERSAL FILM MFG. CO.

Releases for Week of November 24.
No. 13 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Ten Nights in a Tea Room (Lyons-Moran—One Reel).
The Trail of the Hold-up Man (Hoot Gibson—Two Parts).

Releases for Week of December 1.
Under Suspicion (Ora Carew and Forrest Stanley).
No. 14 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Tailor Maid (Neva Gerber—One Reel).
A Barnyard Romance (Charlie from the Orient) —Two Parts.
The Kid and the Cowboy (Art Accord—Western—Two Parts).

Releases for Week of December 8.
Lasca (Edith Roberts and Frank Mayo).
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Western—Two Parts).

Releases for Week of December 15.
A Gun Fightin' Gentleman (Harry Carey).
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-up (Hoot Gibson and Josephine Hill—Western—Two Parts).

VITAGRAPH

The Golden Shower (Gladys Leslie).
The Tower of Jewels (Corrine Griffith).
The Darkest Hour (Harry T. Morey(.
Pegeen (Bessie Love).
The Suspect (Anita Stewart).
The Vengeance of Durand (Alice Joyce).
Dew Drop Inn (Semon Comedy).
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
Whiz and Whiskers (Big V—Two Parts).
Caves and Coquettes (Big V—Two Parts).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis).
The Country Cousin (Elaine Hammerstein).
Sealed Hearts (Eugene O'Brien).
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas).
The Broken Melody (Eugene O'Brien).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey).
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special).
Isle of Conquest (Norma Talmadge).
The Last of His People (Mitchell Lewis).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro).
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES CORP.

Oct. 20—The Black Circle (Creighton Hale).
Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters).
Nov. 24—Dad's Girl (Jackie Saunders).

REALART PICTURES CORP.

Soldiers of Fortune (Dwan—Seven Parts).
The Mystery of the Yellow Room (Chautard—Six Parts).
Anne of the Green Gables (Mary Miles Minter—Six Parts).
Erstwhile Susan (Constance Binney).

STATE RIGHT RELEASES

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall).
Atonement (Grace Davison).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen.
Strife (George LeGuerre).
Stripped for a Million (Crane Wilbur).

W. H. PRODUCTIONS.

The Superman (Six Parts).
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

NATIONAL FILM CORPORATION OF AMERICA.

Nov. 3—A Howling Success.
Nov. 17—Pretty Soft.
Dec. 1—The Chicken Hunters.
Dec. 15—Taming the West.
Dec. 29—The Lovable Scamps.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

CAPITAL FILM COMPANY.

The Square Gambler.

CHRISTIE FILM COMPANY.

Home Brew.
Her Bear Escape.

EQUITY PICTURES.

Eyes of Youth (Clara Kimball Young).

A. H. FISCHER PRODUCTIONS.

The Amezing Lovers (Grace Darling).

SOL LESSER.

Sky Eye.

UNITED ARTISTS

His Majestiy the American (Fairbanks).
Broken Blossoms (Griffith).

GAYETY COMEDIES

Dropped Into Scandal.
Are Flirts Foolish.
Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

68 Non-Theatrical Sales for Simplex in One Month

TAKING the number of Simplex machines sold during the month between October 25 and November 25 as an index to the effect of the motion pictures on the industrial, church and non-theatrical field in general, the total of sixty-eight machines is evidence that this field is a rich one.

This sales barometer of the Precision Machine Company, builders of the Simplex, shows to earnest students of the motion picture industry that school, church and government have realized the power of the picture as an instructive and educational medium.

In the list of the past month's non-theatrical sales for the Simplex are eighteen machines sold to industrial concerns, demonstrating that on three-fifths of the days in the month some progressive business concern had arrived at the conclusion that a moving picture outfit was indispensable to its selling campaigns.

Eight churches are included in the list, together with twenty-two schools, two hospitals, two state reform institutions, an order from the navy for fifteen machines for the Motor Transport Corps.

Precision officials are greatly pleased with arrangements that have been consummated whereby the Simplex will be used by thousands of non-theatrical groups within the next year. Another five-story factory has been equipped for this increase in output and has already turned out Simplex projectors in satisfying numbers.

Aeroplane Often Used by Pathe News Cameraman

THE use of the aeroplane in the gathering of photographic news has been developed to a high degree by the Pathe News, as evidenced by two big feats recorded within the last week.

When the new dreadnaught California was launched recently at Mare Island, Cal., Cameraman Hutt was on the job for Pathe. Five minutes after he had photographed every worth-while incident, Hutt jumped into a DeHaviland aeroplane. The trip to San Francisco was made in thirteen minutes. The film was developed there, showing in San Francisco and Vallejo at 5 o'clock the same evening. At 7 o'clock the negative was aboard a transcontinental flyer bound for the Pathe News laboratory in Jersey City.

Again the aeroplane played its part in the gathering of screen news, during the Harvard and Yale football contest at Cambridge, which comprises part of Pathe News No. 96.

Audiences Love Kerrigan in "Lord Loves the Irish"

THE Lord Loves the Irish," third in J. Warren Kerrigan's series of Robert Brunton productions, and scheduled for release by the Hodkinson organization on December 14, got off to a successful start in big pre-release engagements in several of the larger cities.

Two weeks after its profitable presentation of "The Joyous Liar," the star's previous success, the Rowland and Clark Circuit of Pittsburgh put on "The Lord Loves the Irish" at its downtown first run house, to be followed within a week with engagements at all other Rowland and Clark theatres in Pittsburgh and environs. The Alhambra, Indianapolis, also opened a week's engagement of the latest Kerrigan production, and the Alcazar, the Madison street, Chicago, playhouse, began a pre-release engagement with an opening day's business that augurs well for a record-breaking run.

"The Lord Loves the Irish" provides a strong dramatic plot and a pleasing role for the star. It is from the pen of Monte M. Katterjohn, who wrote it especially for Mr. Kerrigan. A capable supporting cast includes Joseph J. Dowling, Aggie Herring and Wedgewood Nowell. Ernest C. Warde as director and Arthur Todd as cameraman show in the picture some exceptionally fine work.

Li'l Boy Blew.

Al St. John almost blows away in "Speed," to be released by Paramount.

Busy Writing Supreme Comedies.

W. Scott Darling and Roland Conklin, are kept busy by the Southern California Producing Company writing stories for the Supreme Comedies which are released by Robertson-Cole.

Mr. Darling, before he made his debut as a screen writer, was a newspaper man in Toronto. Roland Conklin, prior to his entry into the film world, was a well-known playwright and short story writer.

Bill Hart Completes "Sand!"

Bill Hart is again at work on a new production—his second under his new contract with Famous Players-Lasky, the first being "Sand!" which was recently completed.

The new story will take him away on location; in fact, he will camp there for several weeks with his company. It was written by Mr. Hart and Lambert Hillyer, and the latetr is also directing it.

Prizma's Latest Shows Japanese Dyeing Art

GOWNS VENUS WOULD ENVY" is the title of the latest Prizma Natural Color Picture which is being released through the Republic Distributing Corporation.

The materials used in the manufacture of these gowns, such as silks, velvets, etc., are treated by the batik or sarong process. Batik is a Javanese word, meaning dyed cloth, and in Java the art has been practiced by the natives for centuries and is now used in this country for fabrics of unusual design.

In Java the work is done chiefly out of doors. The patterns are designed and waxed by the women, the men doing the dyeing. Among the Javanese, certain localities use certain designs and certain colors in the designs, but seldom more than two or three colors.

The Javanese use vegetable dyes exclusively. These dyes are made by the natives themselves.

The designs are first drawn on the materials and as the various colors required in the pattern are produced by dyeing, they are waxed over to protect them from the various subsequent dyeing until all colors desired in the pattern are procured.

Cotton or silk fabrics are principally used because these materials permit the wax to pass through and produce most effective results. When velvet is batiked, the wax must be applied to both sides of the fabric. With leather, the wax is applied the same as to cloth, but the dye is applied to the waxed side by means of a sponge.

"Heart of Juanita" Is Next Beatriz Michelena Feature

BEATRIZ MICHELENA, who stepped from the operatic stage to enter filmland, makes her re-appearance on the screen in her latest production, "Heart of Juanita." This production was directed by George E. Middleton and was produced by her own company for release through the exchanges of Robertson-Cole. After her success in "Just Squaw," the beauty again bowed to the lure of her voice and won added success at many concerts.

In her role as the Spanish beauty in "Heart of Juanita," Michelena rises to higher dramatic situations than ever before in her screen career. Surrounding her in her latest production is a cast including Albert Morrison, Andrew Robson, Clarence Arper, Irene Ottrim and William Pike. Heavy bookings are scheduled for this great production.

The story deals with the great outdoors. Previews of the drama indicate that the next Michelena picture will be met with popular favor.

"Beauty Market" Nearing Release.

"The Beauty Market," Katherine MacDonald's second starring production through First National Exhibitors' Circuit, is now on the verge of release, according to a late announcement.

As a society play the production is a point blank derision of the popular game of society sham. Fearless in its treatment of the most delicate subjects, yet entirely fair to those who have unwittingly been tangled in society's web, the picture casts a new light on the inside views of fashionable folk.

Hough's "Sagebrusher" Boasts an All-Star Cast

THE SAGEBRUSHER," Benjamin B. Hampton's picturization of Emerson Hough's novel, and the second in his series of Great Authors productions for W. W. Hodkinson distribution, is another special Benjamin B. Hampton picture in which not one but several stars of the screen are revealed in the outstanding performances of their careers. Mr. Hough, who was in close touch with the producer throughout the filming of the production, had a hand in the selection of players.

The role of "Sim Gage" is played by Noah Beery, who is known as one of the most powerful character actors of the screen. In contrast to Beery's "Sim Gage" is Marguerite De La Motte in the characterization of Mary Warren, the delicate, refined girl, who, becoming blind en route to a new and friendless land, becomes the wife of Sim, "the dirtiest, laziest man in Montana." Roy Stewart does artistic work with the role of Dr. Barnes, the romantic lead.

Betty Brice is thoroughly at home with the characterization of Annie Squires, the worldly but golden-hearted room mate of Mary in the city episodes. The three villains are effectively portrayed by Gordon Russell, Thomas O'Brien and Edwin Wallock. Arthur Morrison comes forth with another masterpiece of characterization as "Wid Gardner." Aggie Herring as Mrs. Jensen is quaint and irresistable.

Edward Sloman, director of "The Westerners," also held the directorial reins in the production of the second Great Authors picture.

Beynon Composes Score for "In Old Kentucky"

NOT content with having a music score consisting merely of an arrangement of musical numbers, Louis B. Mayer commissioned George W. Beynon to write a complete original score for his presentation of "In Old Kentucky." After three months' work, Mr. Beynon's score has been completed and at a private showing of the picture for musical critics it was declared a masterpiece. The theme of the score is that of Anita Stewart's song, "In Old Kentucky," which is being published by Watterson, Berlin and Snyder.

"In Old Kentucky," which is a special for road show presentation, will carry its own orchestras to the larger cities, assuring a perfect rendition of the complete score. Practical arrangements for twelve-piece orchestras and smaller have also been made, so that every theatre throughout the country can have the benefit of all the effort put into making the musical accompaniment a noteworthy achievement.

Twice-Decorated Hero Back in Comedy Work

TWICE-DECORATED hero of the fighting in the Argonne, Sergeant George Burton, of the 316th Engineers, better known in the moving picture world as George George, has returned from the most serious thing in the world to comedy at the Christie studios.

Sergeant George was decorated in France by General John J. Pershing, at an official review of the American troops, and was awarded the American Distinguished Service Cross for his activity in the Argonne drive, when, under fire, he brought in, single handed, four injured comrades.

On his arrival in Los Angeles, where he has already donned the grease paint and the funny garb of comedy, Sergeant George received the French Croix de Guerre, with a citation for bravery signed by General Petain.

Sergeant George is 6 feet 5 inches in height, the biggest hero in size of the men who were decorated with the Argonne fighters by General Pershing and General Petain.

Beauty in Black

Or Alice Brady in a pose from "The Fear Market," her coming Realart.

Golden Stages Battle in Mid-Air.

Something new in the serial stunt line was tried last week by Director Joseph A. Golden, who is putting out the new Allgood Pictures Corporation fifteen-reel thriller, "The Whirlwind." He staged a battle on a rope dangling from the cornice of a six-story apartment house in the Bronx, New York, between Charles Hutchison, the star of the serial, and Karl Dane, the "heavy." General Manager Alperstein has announced that the picture will be distributed through the state rights field.

Announce Four Capitol Comedies.

The Goldwyn Pictures Corporation announces for December and January release four new Capitol Comedies. They are "Darn That Stocking," "Two Dollars, Please," "Matrimony Acts," and "One Dollar Down." One of the features of all these releases will be the titles. As in some of the recent Capitol Comedies, the use of the double title will be exploited, the main title introducing a scene, and the second title taking the audience's point of view and "kidding" the action.

Kinograms Show Our Boys Prepared to Cross Border

ALIVE to the importance of current news, Kinograms features in this week's issue the impending visit of Mars, the God of War, by having a large staff of cameramen on the Mexican Border. Secretary Lansing has delivered an ultimatum to President Carranza. Uncle Sam's boys are on their toes down on the Rio Grande. Views at El Paso, Columbus, Brownsville and other strategic points show the men armed.

The other side of the war game is pictured as we see a few thousand coolies, who having finished their work in the tranches of France, are put aboard ship at Vancouver on their way back to the celestial Republic.

Even out in India "Cleanliness is next to godliness." A Kinograms photographer, stationed at Lahore, India, gives us a glimpse of wash day at Maharaja's garage.

Another interesting feature is the R-7, the last word in United States submarine sensations, showing her as she is blown from anchorage in a heavy storm.

Secretary of War Baker also occupies a niche in this week's news. Kinograms shows him sailing on a new mission—not to France this time, but to the Canal Zone, where he goes to inspect the big cut and what we are doing there to fortify this important piece of strategic architecture.

Other features included are the flash of how the emigrants are flocking back to Europe at the rate of 4,000 a day; the army and navy football game with 45,000 excited citizens present.

The Zellners Writing Scenario of "Judah"

ARTHUR and LOIS ZELLNER have been commissioned by Maxwell Karger, director general, to adapt "Judah," the drama by Henry Arthur Jones, as the next Screen Classics, Inc., production for May Allison.

Mr. and Mrs. Zellner already have completed the first episode of the play in continuity form. The Zellners have just completed a First National subject for Katherine MacDonald. They wrote "Bill Henry" for Charles Ray; "Nobody Home" for Dorothy Gish, and "Happy Though Married" for Enid Bennett.

Arthur J. and Lois Zellner have always written together. They started with one and two-reel comedies. Their first five-reeler was "The Innocent Lie" for Paramount. They have written approximately forty successful scenarios in four years, among them "The Silent Woman," in which Edith Storey starred for Metro; and the Metro picture, "His Bonded Wife," for Emmy Whelen.

Vitagraph Makes Substitution.

Vitagraph has announced the substitution of "The Sins of the Mothers" in place of "The Suspect," previously announced for late next month. Both are Anita Stewart features. "The Suspect," which has much of its action laid in Russia, deals more or less with a class of people which include the Bolshevists and Albert E. Smith, president of Vitagraph, felt that its presentation at this time would not be timely. "The Sins of the Mother" was edited by Mr. and Mrs. George Randolph Chester and was directed by Ralph Ince.

Frank Hall's Production, "High Speed," Hits Along on All Twelve.
Gladys Hulette and Edward Earle are featured in this famous racing story, a New Year's release by Hallmark.

Pathe to Launch Extensive Advertising Campaign on Ruth Roland Serial, "The Adventures of Ruth"

PATHE EXCHANGE, INC., through Paul Brunet, vice-president and general manager, announces the launching on December 20 of a national advertising campaign for the exploitation of its forthcoming serial release of December 28, "The Adventures of Ruth," the first production of Ruth Roland's newly formed company, Ruth Roland Serials, Inc.

Like the campaign on the George B. Seitz serial, "Bound and Gagged," the one that is projected will be conducted through the medium of newspapers and magazines with wide circulation. The benefits derived by exhibitors from this direct-to-the-consumer form of advertising surpassed the most sanguine expectations and more than warranted a repetition of the campaign with the Roland serial.

The campaign is designed to cover the communities and homes served by every motion picture theatre in the United States. The Saturday Evening Post and a long list of daily newspapers with the biggest home circulation will carry a series of display advertisements, each specifying "The Adventures of Ruth" as Pathe's next big serial release. In addition to this, the advertisements in each daily paper will carry the names of the theatres showing the serial in each city served by that particular paper.

The usual supply of paper, lobby displays, cuts, mats, heralds, and slides is available and a special publicity campaign has been planned.

Famous Players Buys MacLaren's Best Novel

THE Famous Players-Lasky Corporation announces the purchase, for screen presentation, of "Beside the Bonnie Brier Bush," the most popular of the works of the Scotch author, Ian MacLaren. No star has yet been assigned to the production, which probably will be filmed as a special.

The book consists of sketches and stories of the Scottish village of Drumtochty and is realistic in its minute delineation of the manners and idiosyncracies of the inhabitants of the quaint town. Theology is a favorite motive, village connoisseurs of doctrinal points contributing largely to the comedy, while the pathos of family relationships is a pervasive feature.

It is also announced by Famous Players that "Cappy Ricks," Peter B. Kyne's story and play in which Thomas Wise scored heavily last season, will go into production in February as a special with George H. Melford as director. This is the first of the plays to be produced by the company under the arrangement recently made with Oliver Morosco.

Goldwyn Enlarging Its Big West Coast Studios

AN important announcement in connection with the progress of motion picture production in the West, and Goldwyn advancement in particular, comes from Vice-President Abraham Lehr of the Goldwyn studios in Culver City. The firm has just purchased the large tract of land immediately west of the studios, extending to First street and from Washington Boulevard to the Redondo car tracks, which makes the total area nearly fifty acres, with a length of half a mile.

The Goldwyn studios now employ 700 with an excess daily average of 300. This immense activity called for the early acquisition of the land, which will be fenced immediately. New buildings will be erected and large street settings will be built.

There are now two miles of cement walks and driveways and ten acres of lawns and flowers. A hundred and fifty thousand feet of lumber is used monthly. Eleven permanent structures costing $150,000 have been erected during the present year, making a total of thirty-five buildings.

One hundred and ten temporary stage settings are built weekly. Ten thousand dollars revenue comes in yearly from by-products. The automobiles make a 2,000-mile average daily, exclusive of players' machines. Since the recent addition has been completed at the laboratory, 2,000,000 feet of film can be turned out daily. The big commissary accommodates 2,500 persons weekly. Five thousand local players are indexed in the casting offices files.

Predict Big Success for Mayer's "Inferior Sex"

ASIDE from the dramatic acting of Mildred Harris Chaplin in "The Inferior Sex," Louis B. Mayer will, with that picture's release, present a perfect story perfectly photographed, it is announced.

Those who have seen the projection of the already finished portions of this First National attraction declare Cameraman Tony Gaudio's work to be a masterpiece. The cameo-like quality, the beautiful settings, perspective and magnificent lighting makes the picture a subject of art without detracting from the punch of the story and stirring dramatic climax, they say.

The natural exteriors include some of the most beautiful spots in California—the San Francisco Spreckels and Flood mansions, the Del Monte Hotel, Pabble Beach, Seventeen-Mile-Drive, the California sheep ranges against a background of mountains, green hills and groves, the palatial Los Angeles residence of Lucien Brunswig and a number of beautiful Spanish homes.

Is Made Exterior Art Head.

Edward J. Shulter has been made supervisor over exterior art work for Screen Classics, Inc., productions and head of the carpenter, painting and modeling departments of the Metro studios in Hollywood where the Screen Classics, Inc., specials are made.

C. P. Butler, general superintendent of the studios, has made two divisions of the technical work in order to facilitate the radical expansion of the department necessitated by the company's plans. Mr. Shulter is in charge of outdoor work and M. P. Staulcup of indoor work.

Harmon to Lead in "Old Lady 31."

Henry Harmon will play the title role in the Screen Classics, Inc., all-star production of "Old Lady 31," according to announcement made by Maxwell Karger at the Metro studios in Hollywood. Mr. Harmon portrayed this part on the legitimate stage with Emma Dunn, who will play Aggie for Metro in this famous Rachel Crothers play.

Buys "Erstwhile Susan" for England.

The English rights to the stage version of "Erstwhile Susan" have just been secured by Mrs. Patrick Campbell, the well known actress, and the piece will shortly be played in London. Realart Pictures Corporation, which has filmed the story, feels that the continued stage popularity of "Erstwhile Susan" proves it to be a tale of universal appeal. This is the first picture which Constance Binney has made for the producing company.

Replica of Hunting Lodge Built in Selznick Studio

EARLY fall of snow in the mountains near Saranac Lake interfered temporarily with the progress of Eugene O'Brien's "His Wife's Money," and caused a handsome hunting lodge to spring up almost overnight under the glass roof of the Selznick Fort Lee studio.

The location man had spotted the "cabin" as an ideal location for the mountain scenes required by the script, and forthwith Director Ralph Ince, Mr. O'Brien, Zena Keefe, and Cameraman William Black and Charles Levine journeyed to Saranac.

The script calls for early fall atmosphere, and the company had scarcely got to work before the snow got busy also, and in no time the woods and the mountain lodge were covered with a smooth white blanket.

The cameramen took "stills" of the house and surroundings, and back in the Fort Lee studio they followed the photograph faithfully, and reproduced a complete, full size replica of the lodge.

Fawcett Becomes Vitagraph Director.

George Fawcett, for many years one of the best known character actors on the spoken stage, where he rose to the stellar honors, has joined Vitagraph's staff of directors and will direct Corinne Griffith in her next feature. He comes here from the West Coast, where he has been assisting D. W. Griffith. Mr. Fawcett deserted the stage for the screen a few years ago and has since played in several notable productions.

William C. De Mille Special Pictures Announced by Famous Players—First To Be "The Prince Chap"

WILLIAM C. DE MILLE, veteran playwright and director, will shortly make his debut as the director of a series of Paramount-Artcraft special productions, according to an announcement made by Jesse L. Lasky, vice president in charge of production of the Famous Players-Lasky Corporation. The first of this series will be "The Prince Chap," with an all-star cast, headed by Thomas Meighan. Production work on this is slated to start about the middle of December.

William C. De Mille is well known to nearly two decades of theatregoers as the author of many stage successes and the director of nearly a score of successful photoplays.

Although William C. De Mille will follow the same general lines in the organization of his staff as his brother, Cecil B. De Mille, the productions of William C. De Mille will be of a different type from those with which the brother's name has been associated. Comedy with a strong hint of pathos is William C. De Mille's field, both by preference and training, and it will be to this style of photoplay that he will devote his efforts.

Although no definite schedule beyond the production of "The Prince Chap" has been drawn up for him, Mr. De Mille has several popular plays in mind which the Famous Players-Lasky Corporation is planning to purchase for production as William C. De Mille Specials.

"Westerners" Benefits by More First-Run Bookings

CONTRACTS closed for immediate first-run presentations of Benjamin B. Hampton's special Great Authors production, "The Westerners," by Stewart Edward White, are announced by the W. W. Hodkinson Corporation, the distributors, with the opening of this picture at the Regent Theatre, Indianapolis; the Waldorf Theatre, Boston, and the Lafayette Theatre, New Orleans. A consensus of exhibitor reports based upon box-office results classifies "The Westerners" as "a production that has never disappointed an exhibitor or his audiences."

Since its first pre-release engagements in September "The Westerners" has remained one of the successes of the fall and winter season, having played the biggest first-run houses of the country, city for city, almost without exception. The advertising and exploitation possibilities of this first Great Authors picture have inspired unusual advertising in daily newspapers.

Benjamin B. Hampton, Stewart Edward White and "The Westerners" came in for praise in all Boston newspapers in connection with the presentation of the Hodkinson release at the Waldorf Theatre. Manager A. A. Ashley announced that the Waldorf had been selected as the Boston first-run home of all Great Authors productions. The Boston American devoted a half column in praise of Stewart Edward White's greatest story and the splendid work of the producer in its vivid picturization.

Anita Stewart's Latest Wins Praise.

Capacity business characterizel the engagement of the "Mind-the-Paint-Girl" at the Strand Theatre this week and reports from the larger cities all over the country indicate that the latest Anita Stewart production under the management of Louis B. Mayer has proved a worthy successor to all the Stewart-Mayer pictures already released.

The New York newspaper critics were loud in their praise of the picture and of the work of Miss Stewart herself.

June Mathis Coming East.

June Mathis, head of the Screen Classics, Inc., scenario department, is on the way from California to New York on the first vacation of any consequence she has had virtually since her affiliation with Metro Pictures Corporation, which distributes all Screen Classics, Inc., productions. Miss Mathis will be off duty for the next four weeks.

Metro Sings That "The Best of Luck," Its First Big Drury Lane Production, Means "The Best of Pictures."
An all-star cast puts a punch in this Screen Classics picture, typical dramatic shots of which are seen above.

"The Brat" Shows at Six Philadelphia Houses at the Same Time, Establishing New Records

NAZIMOVA, in "The Brat," by showing at six of Philadelphia's leading motion picture theatres at the same time, broke all records for day and date showing in the Quaker City, according to word received by Metro Pictures Corporation at its home offices in the Longacre Building, New York, from Robert Lynch, manager of the Metro film exchange at 1321 Vine street, Philadelphia. Four of the theatres played the Nazimova production six days and the other two for three days.

Mr. Lynch's communication follows, in part:

"All records for day and date showing were broken in Philadelphia during the week of November 24, when Nazimova in 'The Brat' played at six of the leading motion picture theatres at the same time. At four of these theatres the picture was played for six days and at the others for three.

"The downtown house to play 'The Brat' was the Palace, in Market street, while the others were the Colonial in Germantown, the Great Northern in North Philadelphia, the Allegheny in the Frankford and Kensington districts, the William Penn in West Philadelphia, and the Broadway in South Philadelphia.

Double Detroit Record.

"These bookings by Metro's Philadelphia office just double the record recently established by Detroit when 'The Brat' played day and date at three houses there."

In Detroit "The Brat" played simultaneously at the Majestic, Regent and Orpheum, all big downtown houses. Recently Nazimova achieved another sweeping success in Michigan, which prompted Steve Springett, of the Family Theatre, Jackson, to write to W. N. Skirboll, manager of Metro's Detroit exchange, an unsolicited letter of praise of her artistic work. He showed her for seven days to 31 per cent of the population of Jackson.

E. G. Anderson, proprietor of the Princess Theatre, Aberdeen, S. D., in a letter to A. H. Fischer, Metro exchange manager in Minneapolis, describes capacity business despite bad weather.

Plan Big Advertising on Burston's "Hawk's Trail"

THE advertising staff of Burston Films, Inc., is engaged in the preparation of an extensive trade paper campaign announcing the early release of "The Hawk's Trail" serial, recently completed under the supervision of President Louis Burston, directed by Woodrow Van Dyke. King Baggot, who has the title role of "The Hawk," is supported by Rhea Mitchell, Grace Darmond and a large cast of principals. Each chapter of two reels is complete in itself, and the fact that Baggot in his role of scientific criminologist assumes, as a disguise, a different character in each, will be strongly featured in the advertising campaign. The first trade announcement is booked for early release. Press notices of the "different" character of "The Hawk's Trail" have already aroused keen interest among state rights buyers. In this connection it may be stated that the "hardest" territory has already found purchasers—the section being seven western states. The distribution is in the hands of the W. H. Productions Company, which handled the Burston-Ford serial, "The Mystery of '13'"

Big Airplane Scenes in Universal News Reel

PROBABLY the most sensational pictures ever made from an airplane have been released in the Universal Current Events News Reel No. 49. The pictures were made especially for this news reel by Lieut. Locklear, the aviator known all over the country as the only man who has changed planes in mid-air. The pictures were made over the Chaplin field at Los Angeles.

The pictures are exclusive. At one time the plane carrying the photographer and the plane carrying Locklear were only eighteen feet apart. This proximity enabled the news reel photographer to obtain some excellent shots of Locklear as he was hanging first by his hands, then by his legs, one arm, etc. He also stands up on the upper wing as well as on the tail. The concluding shot is a dive and the landing.

The reel contains many other interesting views.

Leon Victor Exploiting Mayer's "In Old Kentucky"

THE first gun in the road exploitation of Anita Stewart's production, "In Old Kentucky," was fired when Leon Victor left New York for Cleveland, Detroit and other central western cities to make preparations for the long run engagements of the production in these cities.

Louis B. Mayer had a special object in view in selecting Mr. Victor to undertake this work, for he was the original agent who piloted the dramatic production of "In Old Kentucky" twenty-seven years ago. Since that time Mr. Victor has seen "In Old Kentucky" tour the country year after year, smashing house records everywhere and becoming implanted firmly in the hearts of the American public as a big American play.

Not even the panic of 1893 nor subsequent panics could stay the progress of this freak showmanship. This season has been no exception and two dramatic companies are touring the United States and Canada to a business which shows no decrease from that of former years.

The first engagement of the film production will start in Detroit on December 21, where it will run indefinitely. The week following, engagements will be started in Cleveland, Minneapolis, St. Paul, Duluth, Kansas City, St. Louis and other first run cities. In every instance engagements are for extended runs.

"Fighting Cressy" to Be Released January 16

FIGHTING CRESSY," second of Blanche Sweet's series of big special productions for Jesse D. Hampton, which started a successful run at the Broadway Theatre, New York, Monday, November 22, will be released on January 16. This date was set during the last week by Pathe Exchange, Inc.

Pathe looks for "Fighting Cressy" to surpass the reception now being accorded "A Woman of Pleasure," which was released on November 2. Robert Thornby directed the production, which carries an audience back to the historic and ever interesting days of the early "Fifties" in California. Throughout the production runs an atmosphere of love and adventure.

"Fighting Cressy" is not a "western" in that it has a lot of hard riding, wild shooting cowboys "rarin'" all over the lot. But it brings to the screen the true spirit of the great West, as typified by the men of the South, the North, the East, who rushed there to get rich, many of them only to starve and die.

Mayer Studios Has Visitors.

Among the first visitors to the new Louis B. Mayer studios were Robert P. Fairbanks, manager of production for his brother, Douglas, and Leeds Baxter, business manager of the Douglas Fairbanks studio. The pair were guests of Mildred Harris Chaplin, Mayer's newest First National star, who is just completing her first big feature with the Mayer interests.

As leading woman of "The Inferior Sex," Mildred Harris is coming to the front as one of the stars of filmdom. Another week will see the completion of the picture.

Last Williams for Year.

"When a Man Loves" will be Earle Williams' final picture of the year, its release coming next month before the Christmas holidays, and "The Fortune Hunter" will be his first Vitagraph feature of the new year. Although entirely different in theme, both stories have made excellent vehicles for the star, who came here especially from the Hollywood studio to make the latter.

Supreme Comedies in Canada.

Robertson-Cole announces that the Exhibitors Distributing Corporation, Limited, of Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, will exploit Supreme Comedies within the Dominion of Canada. The firm is spending much money in exploiting the comedies. Advertising in newspapers, together with a well backed publicity campaign, has been planned for the Canadian tour of the Supreme Comedies.

SHOULD A WOMAN TELL?

ASK METRO.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

WE HEAR occasionally of exhibitors who censor the pictures on their programs by cutting out as many feet of a release as they consider not suited to their patrons. This method of saving the spectator from getting something for his money he may not relish has the advantage of not letting him know what or how much he is missing, and is several laps ahead of the scheme employed by the proprietor of a small variety theatre in Terre Haute, some forty years ago.

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Long experience had taught him that on the opening night of a new bill his audience stood in imminent danger of hearing vocal efforts of anything but a pleasing nature. Recollections of male and female singers whose confidence and nerve were only matched by the strong color of the blue notes in their vocal cords fortified his heart and strengthened his arm when he found it necessary to put his method of censorship into practice.

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This method was simple, but had the disadvantage of betraying itself to the very persons it was intended mercifully to deceive. Seating himself before the large coal stove which furnished the heat for his theatre, a shaker in one hand and a shovel in the other, the manager watched the opening performance with "a wary eye" and ears quick to catch the first discordant notes from one of the artists on his stage. He did not expect the tone and execution of a Caruso or a Patti, but when he saw by the uneasiness of the audience that it was about to give expression to its resentment at the sounds coming from the throats of some sister act or male quartet he acted and acted promptly.

Taking a firmer grip on the stove-shaker, he made the proper connection with the grate and raised such a clatter shaking down the fire that not a note of the disturbance on the stage reached the audience. If further censoring was necessary and the fire would not stand any more shaking down, the noise made by this one man censorship board firing up completely smothered the unpleasant sounds from the stage.

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Like many another brilliant scheme, after the novelty wore off it only drew attention to the very thing it was supposed to conceal; and as some sour-toned soprano sounded one of her high notes and the manager endeavor to offset its deadly effect with the stove shaker the audience applaued both noise makers with enthusiastic impartiality.

Censorship always has been a ticklish proposition and there is every indication it will always remain so.

WEITZEL.

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"Heart O' the Hills"

Top Notch First National Attraction with Mary Pickford Surpassing Herself in New Role.

Reviewed by Louis Reeves Harrison.

MARY PICKFORD finds rich opportunity in a humorous story of primitive American life among hill-folk in "Ole Kaintuck," and uses it to reveal a versatility we glimpsed in "Stella Maris." She is perpetually advised never to leave the ingenue class because of certain gum-chewing fans who are satisfied to see her repeat herself in perpetuity, but constant repetition wears on the patience of the General Public, and the long-suffering G. P. will everywhere welcome Mary in the "Heart o' the Hills" with a sigh of relief and a smile of new-found delight.

The mere announcement that she was to appear in something different packed the Strand to the doors with a long line to the curb, and there were spontaneous outbursts of laughter throughout the presentation, not only at Mary's bright characterization, but at the flashes of humor in subtitles and at some remarkably clear characterizations in the supporting cast.

Deserving of high praise are the strong interpretations of Harold Goodwin as Jason Honeycutt, Sam de Grasse as Steve, Fred W. Huntly as Grandpa Hawn, and the careful attention to atmosphere shown by director Sidney A. Franklin. The scene which brings an uproar of laughter is that of the primitive courtroom. "Heart o' the Hills" will win its way everywhere.

Cast.

Mavis Hawn.....Mary Pickford
Jason Honeycutt.....Harold Goodwin
Allen Sears
Martha Hawn.....Clare McDowell
Grandpa Jason Hawn....Fred W. Huntley
Steve Honeycutt.....Sam De Grasse
Colonel Pendleton.....William Bainridge
Gray Pendleton.....Jack Gilbert
Marjorie Lee.....Betty Bouton
Norton Sanders.....Henry J. Herbert
John Burnham.....Fred Warren

Story by John Fox, Jr.
Directed by Sydney B. Franklin.

The Story.

In the "Heart o' the Hills," Mavis Dawn runs wild, her life in a wretched shack being varied only by target shooting on horseback and fishing with a boy chum, Jason Honeycutt. Both children are in revolt over a courting of Jason's father to get the coal-bearing land of Mavis' mother. When the marriage takes place, Mavis discloses to indignant natives that Jason's father, Steve, is in a conspiracy with outsiders to rob them of their coal lands.

The night-riders organize, Mavis among them, and go to the house of Steve, where the ringleader of the outsiders is shot and killed. Mavis is accused of the crime and brought before a local court. She is nearly convicted when a tall juryman rises and confesses he did the killing. A spectator rises and says "that gentleman is a liar—I did it," and soon the courtroom is in such a state of confusion that the judge calls for a confession in general, and half the spectators as well as nearly the entire jury rise to confess. As the judge feels it impossible to try the jury and onlookers in a body, the case against Mavis is dismissed.

One of the coal magnates adopts and educates the wild girl, but her heart turns to the hills in spite of the love-making of a culured young man of the lowlands. She goes back to save her mother from the cruelty of Steve about the time Jason, her boy chum, returns from worldly adventure, and the two are brought together when both fire on Steve while he is murderously assaulting his unhappy wife. The tragedies of the hills are soon after forgotten in a return to the happiness of boy and girl life and a reunion of boy and girl hearts in the hills both have loved so dearly.

Program and Exploitation Catchlines:

"Heart o' the Hills" is a Delightful Production Featuring Vivacious Mary Pickford.

Mary Pickford Enriches "Heart o' the Hills" with Her Charming Personality.

Highly Amusing Story is "Heart o' the Hills" with Lovable Mary Pickford.

First National Presents Charming Mary Pickford in "Heart o' the Hills"—A Picture That is Different.

"Heart o' the Hills" with Mary Pickford Tells the Story of Love and Tragedy in the Kentucky Hills.

Exploitation Angles: Tell that you have Mary Pickford in something different. That should do the work. Recall "The Eagle's Mate" and similar stories and add "not like them, but something as different." You do not need special stunts to get a Pickford over. Just make certain that everyone knows that she is at your house in a new play.

A Group of Chesters

Including Splendid First Release on "Screenics," the Peruvian Llama and the War, and New Jersey's Fish Hatchery.

Reviewed by Margaret I. MacDonald.

C. L. CHESTER'S new release made in co-operation with Field and Stream and to be presented to the public early in December as "Screenics," gives good promise of entertainment values. It will be delivered at intervals of two or three weeks, and will be largely an animal release. It has the advantage of being titled in humorous

vein by Katherine Hilliker, and will in all probability over-step anything of the kind that has been attempted in program efficiency.

The initial release of "Screenics" has not a dry moment in spite of the fact that its second subject is a "dry" one, being a humorous declamation by Don Marquis, of the New York Evening Sun, on "Is Prohibition a Dry Subject?"

Its first subject, and there are but two, ably handled, presents the sad story of Hattie, the Central Park elephant, as told by herself, who, after developing a passion for peanuts, discovers that in all the world there are not enough peanuts to satisfy the appetite of one elephant. Hattie's life from babyhood is presented on the screen in interesting scenes from the tropical jungles, with elephantine introductions to other members of her family, and include incidents both sad and glad in her domestic life.

Two of the latest Outing-Chester releases are "Considering Posey" and "The Fifteen Million." The first presents a series of scenes in Peru, showing the part which the llama played in the winning of the war. Herds of these animals are seen carrying on their backs, over steep, mountainous slopes, loads of vanadium used in the hardening of steel. The llama as a beast of burden in the copper country of Peru is also shown. Humorously titled scenes in which the llama displays various temperamental traits are amusing, carrying interest to the closing scene where Posey, an unusually amiable member of the family, decides to "kiss and make up."

"The Fifteen Million" is an illuminative treatise on the hatching of trout for the stocking of the country's lakes and streams. The New Jersey State Hatchery, as presented in the picture, is a revelation in scientific fish breeding. The beautifully clear photography of the fish assembled in the waterways of the hatchery is a delight. There is also a great deal to be learned by the amateur contemplating a small hatchery, by giving careful attention to methods exemplified in the film.

"Erstwhile Susan"

Realart Picture Starring Constance Binney Reveals Charming New Personality in Novel Surroundings.

Reviewed by Edward Weitzel.

THERE is a combination of qualities in the Realart six-reel picture, "Erstwhile Susan," which should make its path to success an easy one to travel. First and foremost it is equipped with a charming new personality in Constance Binney, who has youth, beauty and an inborn ability to act that enables her to triumph over a brief experience on both stage and screen. In brilliancy of facial expression she rivals Mary Pickford and, although in no sense an imitator, her methods often recall the natural way in which the other actress does things. As Barnabetta, the little Pennsylvania Dutch maid who becomes the wife of a Governor, Miss Binney indicates the successive steps of the character's development clearly and delightfully. Her elevation to stellar honors is well merited.

The story of "Erstwhile Susan" is novel in its surroundings, and its subtitles in Pennsylvania-Dutch English are new and amusing. Taken from the book, "Barnabetta," which was the foundation of Mrs. Fiske's stage play, "Erstwhile Susan," the picture has a firm human interest and its characters and incidents bear a close relationship to life. It has been excellently directed and has the assistance of a thoroughly satisfactory cast. Jere Austin, Alfred Hickman, Mary Alden and Anders Randolph are the leading members of the support.

The Cast.

Barnabetta .....Constance Binney
David Jordan.....Jere Austin
Dr. Edgar Barrett.....Alfred Hickman
Juliet Miller Erstwhile Susan..Mary Alden
Barnaby Dreary.....Anders Randolph
Emanuel Dreary.....Georges Renauent
Abel Buchter.....Leslie Hunt

Novel by Helen R. Martin.
Scenario by Kathryne Stuart.
Directed by John S. Robinson.
Photographed by Roy Overbaugh.
Length, 5,380 feet.

The Story.

Barnabetta, the drudge of the Dreary family, Pennsylvania-Dutch farmers, has her father and two big brutes of brothers to slave for until the head of the house decides to marry again. The arrival of the step-mother means a new and better life for the ill-treated girl. Juliet Miller, the "Erstwhile Susan" from which the picture gets its name, is an eccentric but warm hearted woman who rules old Barnaby Dreary by keeping a tight hold on her private income and showing him at the start that she intends to be boss. She wins the love of Barnabetta at once, and insists that she be sent to school. Barnaby and his sons are greatly opposed to the plan, also to the way the house is being run. The old man finally becomes so enraged that he brings on a stroke of paralysis, and is bed-ridden for some time.

The Little Slavey

Constance Binney uplifts gingham and calico in Realart's "Erstwhile Susan."

The college where Barnabetta goes is a small one near her home, and the new student finds that she has met the president, Dr. Edgar Barrett; also Senator Jordan, one of the trustees. The acquaintance is of the slightest, but the pleased girl proceeds to make the most of it. Her clothes and her manners are very countrified, but Barnabetta is quick to learn. Long before she graduates at the head of her class she has become a captivating example of a pretty and refined American girl. After her graduation she accepts the position of private secretary to Senator Jordan and helps him in his campaign for the Governorship.

The Senator's sister tries to make it unpleasant for the little secretary, and so hurts the girl's self respect that she throws up her position and goes home. She soon learns that she has three suitors, Doctor Barrett, the Senator and the local schoolmaster. Barnabetta resolves to test their love for her by inviting them all to dinner and seeing how each one "takes" to the table manners of the Dreary family. The college president and the Senator are shocked by the male members' want of breeding, but both are game and propose to Barnabetta after the meal is finished. The newly elected Governor wins out.

Program and Exploitation Catchlines:

Captivating Constance Binney Graduates from a State of Drudgery to the Private Secretary of a Senator in an Interesting Story.

"Erstwhile Susan"—A Story with Intense Heart Interest Featuring Constance Binney.

Famous Stage Play "Erstwhile Susan" Starring Constance Binney Presented by Realart on the Screen.

See Vivacious Constance Binney First as a Drudge and Then as the Governor's Wife in "Erstwhile Susan."

Pretty Constance Binney Will Win Your Heart as She Did the Governor's in "Erstwhile Susan."

Exploitation Angles: Don't let them forget that this is the stage play made famous by Mrs. Fiske, adapted from the novel by Helen Martin. That is your selling point. But play up your star. She is new to most picture fans, but should win immediate favor, so give her a little extra attention.

"Eve in Exile"

Seven Part Pathe Release Features Charlotte Walker in Story of Love and Jealousy.

Reviewed by Robert C. McElravy.

A SEVEN-PART screen story has been adapted in this Pathe release, entitled "Eve in Exile," from the play and novel by Cosmo Hamilton. The production was made by the American Film Company.

This subject is well ahead of the average screen production in the matter of characterizations. Each of the characters is introduced in turn and all are interesting, since they have definite, marked individualities. For instance, Charlotte Walker appears as Eve Ricardo, an ardent, temperamental sort of girl, eager for a plunge into life and adventure; Thomas Santschi portrays John Sheen, a strong, brutal type of man, jealous in the extreme; Martha Mattax as Aunt Kek pictures a crafty, scheming, nagging type of woman, and the minor roles take on equally interesting characteristics in turn.

The plot is at all times entertaining, but promises rather more of drama than the story develops. It inclines more to an engrossing pursuit of Eve's heart affairs than it does to events of a highly emotional sort. The heroine has emotions, however, and Charlotte Walker develops this fact very early in the story, when Eve is forced to leave New York City against her will, at the request of her father. Her parting from the palatial home and surroundings is pathetic in the extreme. Later she does some fine emotional work in the melodramatic climax.

The society scenes at the beginning are capably handled and the village and beach scenes later bring a desirable contrast. The closing incidents occur in a haunted house.

Cast.

Eve Ricardo.....Charlotte Walker
John Sheen.....Thomas Santschi
Paul Armitage.....Wheeler Oakman
George Armitage...Melbourne MacDowell
Mrs. Nina Carey.....Violet Palmer
Elizabeth Kekewich.....Martha Mattox
Jim Ricardo.....George Periolat
Easter Monday.....Harvey Clark
Dr. Courtland.....L. C. Shumway
Simon Bean.....Perry Banks

From the play by Cosmo Hamilton.
Adapted by Lois Zellner.
Directed by Burton George.

The Story.

Eve Ricardo, in "Eve in Exile," is the daughter of Jim Ricardo, a well known stock broker. They have always lived in the height of fashion and on the very night of his failure in business the father gives an elaborate ball for Eve. He tells her later that his fortune has been wiped out and asks her to go to live with an aunt, named Elizabeth Kekewich, as they must give up their home and he is going away.

Though she is heart broken at thought of leaving New York, Eve takes a tearful farewell of her once happy home and goes to the small village where Aunt Kek lives. The aunt meets her at the station and at once begins lecturing her on matters of personal conduct. She is a bitter, nagging soul and never varies from this unpleasant manner.

Eve finds herself the object of attention from John Sheen, a brutal, overbearing fellow, who at once wins her extreme dislike. She does fall in love, however, with Paul Armitage, a young author who has just brought out a new novel. Armitage has attracted the attention of a flirtatious married woman, Mrs. Nina Carey, but he likes Eve.

John Sheen and Mrs. Carey conspire to bring about a rupture between Eve and Armitage. They are successful temporarily, but after a certain tragic happening in a haunted house, on the night of a moonlight picnic, Eve and her lover come to a definite understanding.

Program and Exploitation Catchlines:

"Eve in Exile" by Cosmo Hamilton is Entertaining Story Featuring Charlotte Walker.

"Eve in Exile"—Seven-part Story of Love and Jealousy by Cosmo Hamilton.

A Tragedy in a Haunted House—The Result?—See Charlotte Walker in "Eve in Exile."

Charlotte Walker Featured in Pathetic Role of Eve in "Eve in Exile" a Story of Human Appeal.

Exploitation Angles: Play up the star and the fact that this is from the novel and play by Cosmo Hamilton. Hook up with his other play successes and use that largely for your selling talk.

"The A B C of Love"

Six-Part Romantic Pathe Release Presents Mae Murray in Breezy Love Story.

Reviewed by Robert C. McElravy.

THIS six-part Pathe release, entitled "The A B C of Love," has been adapted to the screen by Leonce Perret from his own novel. It is a light, attractively pictured romance, rather tenuous in plot and decidedly choppy in development, but one that will undoubtedly hold the interest well. It has some splendid photographic effects, many novel titles, and a number of charming interiors and exteriors. The artistic settings and locations, combined with sharp, clear photography, do much to strengthen the appeal of this little story.

Mae Murray is cast in a congenial role, one that is more picturesque than convincing, but which suits her individual style of acting admirably. She first appears to the hero as a beautiful young country girl, attired in boys' clothes, astride an old white horse. The horse is the sole family possession after the death of her grandfather, and she is riding away in search of life and adventure.

A great deal of the latter part of the tale deals with the girl's experiences in society, her jealousy of a rival, and later with the dawning of true love. The storm scenes and glimpses of social life are appealing.

Cast.

Kate .....Mae Murray
Harry Bryant.....H. E. Herbert
Diana Nelson.....Dorothy Green
Prof. George Collins....Arthur Donaldson

Story by Leonce Perret.
Directed by Leonce Perrett.

The Story.

Harry Bryant, hero of "The A B C of Love," is driving in a country lane in his automobile when he chances upon a girl, with a tangled mass of blonde curls, astride a white horse. The girl, who is dressed in boys' clothes, gives her name as Kate and says she is without living relatives, her grandfather having recently

Going to School Again
Mae Murray gives a few lessons in her Pathe, "The A B C of Love."

died. She is going out into the world to seek her fortune.

The hero finds work for her at a country inn, and drives away, after leaving his name and address. Kate stays but a short time at the inn, as she is subjected to much unpleasantness. She steals away one night and in the course of time makes her way to Bryant's home, located at Stony Brook farm. Bryant, who is a playwright by profession, is embarrassed by her arrival, but Kate coaxes him to allow her to remain. She tempts him by her innocence, but he plays fair with her and at length determines to marry the girl, though she is unable to read or write and knows nothing of life.

He eventually introduces his wife to New York society. She becomes madly jealous of a certain Diana Nelson, and not without reason, but Bryant in his turn becomes jealous of her. When he learns that her mysterious visits to a certain apartment house every day are for the purpose of learning to read and write, real love dawns in his heart and they are happily reconciled.

Program and Exploitation Catchlines:

Beautiful Mae Murray Featured in Breezy Love Story—"The A B C of Love."

A Girl Who Knew Not Her A B C's Wins the Heart of a Playwright and Then—See Mae Murray in "The A-B-C of Love."

First Dressed as a Boy, Not Knowing Her A-B-C's—Then as a Society Girl—That's Mae Murray in "The A-B-C of Love."

Charming Mae Murray in Congenial Role learns "The A-B-C of Love" in Artistic Production.

Exploitation Angles: Start off with just the three letters and use this for teaser snipes or scatter ads. Then add the "of Love" before you start your full advertising. Play up Miss Murray and instead of telling the story base your selling talk on the first appearance of the star, rousing curiosity as to what happens from this promising start.

"Heart of Juanita"

Beatriz Michelena in Robertson-Cole Release Is Heroine of Western Melodrama of '49.

Reviewed by Edward Weitzel.

LIFE in the raw is the sole product of "Heart of Juanita," a five-part western melodrama with Beatriz Michelena as a Spanish girl who is queen of the frail beauties of a Californian dance hall in the days of '49. The story deals with the primitive passions of humanity, and many of the incidents would find no place in a tale intended for family reading. The frankness with which the owner of the dance hall conducts his various love affairs with the women in his employ is by no means overdrawn, but sensitive persons will hardly relish such scenes. Juanita, the heroine, is the mistress of the man until she is supplanted by a new comer, and is redeemed by a pure love for a young trapper who befriends her. Away from the atmosphere of the dance hall and out among the trees the story improves vastly, and the lovers are given a chance to attain a happy and respectable future.

The production has much pictorial beauty, the exteriors having been selected by an experienced eye. There is plenty of melodramatic action all through the picture, and the acting is of good quality. Miss Michelena is an excellent Spanish type and has considerable emotional power. The comedy is furnished by a tippling clergyman who is a mighty poor specimen of his profession. Andrew Robson, William Pike and Albert Morrison are the leading members of the supporting company. The subtitles are in clumsy dialect and do not help the picture.

The Cast.

Juanita .....Beatriz Michelena
Jim Brandt.....Albert Morrison
Sheriff Tanner.....Andrew Robson
Rev. Daniel Stiggins.....Clarence Arper
Irene.....Irene Outtrim
Calvert .....William Pike

Story by Capt. Leslie T. Peacock and Earle Snell.
Directed by George E. Middleton.
Length, 4,970 feet.

The Story.

In "Heart of Juanita" the vital organ of the heroine is not really touched until a newly arrived blonde supplants her in the affections of Jim Brandt, the owner of the dance hall where she works, and she is forced to quit the camp in a hurry after stabbing Jim with a dagger, just to make it clear to him that it isn't safe to treat a Spanish woman in that way. Juanita steals the sheriff's horse and dashes off into the tall timber. Here she takes refuge in the cabin of a trapper named Calvert, and soon finds herself in love with the young man. But he does not respond to her feelings for him. He is in love with the daughter of the Rev. Daniel Stiggins, and the girl is in the habit of coming out to the trapper's cabin to see him. She

keeps this a secret from everyone, as she has about decided to marry Sheriff Tanner, who is old enough to be her father, but is well off and a prominent man at the camp.

Matters are still further complicated when Jim Brandt finds that his new charmer has played him false, and he is anxious to get Juanita back again. The complications take more new turns when Calvert learns that the minister's daughter is encouraging the Sheriff, and when Miss Stiggins discovers that the trapper is hiding Juanita. The enraged woman goes back to camp and tells Brandt where Juanita can be found. She also goes to the Sheriff and claims that Calvert has insulted her.

Brandt rushes off to the cabin, but gets into a fight with Calvert and is knocked out. The Sheriff then arrives with a posse, but announces that he will go into the cabin alone and fight it out with the trapper. While the men are in the middle of a knife duel, Brandt revives. He goes to interfere, but Juanita shoots him through the hand and drives him out of the cabin. As the sheriff is about to kill Calvert he learns that the young chap is his own son. Juanita and Calvert are united.

Program and Exploitation Catchlines:

"Heart of Juanita" Features Pretty Beatriz Michelena in a Vivid Western Melodrama.

A Melodramatic Tale of the West in the Days of '49.

Beatriz Michelena Featured in an Amazing Story of the West.

Exploitation Angles: Play up Miss Michelena, but play up the story as well; not in detail, but giving the high lights, as "the story of a dance hall girl of the early California days, who found regeneration under blue skies away from the haunts of vice." Make it clear what you offer and direct your appeal to lovers of the western type of story.

"The Hawk's Trail"

Entertaining Serial Produced by Louis Burston With a Notable Cast of Characters.

Reviewed by Herbert J. Hoose.

IF THE remaining episodes of the serial, "The Hawk's Trail," sustain interest as well as the first four the production is bound to be a winner. The story is entertaining and contains much dramatic action, which is well carried out by a notable cast. The story deals with a forged will. Through it a crook assumes control of a valuable estate. He poses as the brother of a dead man, and the first few episodes furnish plenty of excitement when the forger endeavors to dispose of the deceased man's two daughters, one of whom is in love with the forger's son. There is consolation for the spectator in the fact that the usual mysterious individual that inhabits most serials is missing.

The cast is headed by King Baggot, who acts convincingly as an eminent and wealthy criminologist. It is necessary for him to take a different role in each episode and in each characterization he exhibits exceptional ability. In his support are Rhea Mitchell and Grace Darmond, both of whom live up to past performances. Other well known players in the cast who do good work are Stanton Heck, as the heavy; George Seigmann, the Chinese heavy; Fred Windemere, and Harry Lorraine.

This serial was produced by Louis Burston and is being distributed by W. H. Productions.

The Cast.

Sheldon Steele.....King Baggot
Jean Drake.....Grace Darmond
Claire Drake.....Rhea Mitchell
"Iron" Dugan—alias Stephen Drake, Harry Lorraine
Bob Dugan.....Fred Windermere
"Bull" Cruze.....Stanton Heck
Quong Foo Hai.....George Siegmann

Story by Nan Blair.
Directed by W. S. Van Dyke.

The Story.

"Iron" Dugan, alias Stephen Drake, has forged a will and comes into possession of a valuable estate which belonged to a wealthy man whom he had a hand in killing. His accomplice, "Bull" Cruze, informs the criminal that he wants an even break in the distribution of the money and when he is refused decided to set out and get possession of the fortune himself. Dugan has seen to it that the deceased man's daughter, Claire, is put out of the way and is supposedly dead. The other daughter, Jean, who is in love with Dugan's son, Bob, still remains for him to dispose of. A man, known as "The Hawk," had the "goods" on Dugan for killing Drake and it was up to the criminals to get him out of the way. They "railroaded" him and he was sent up for life.

Jean, seeking to find out something about her missing sister, went to Sheldon Steele, a wealthy criminologist. Steele consented to take the case and went to the prison for a course in underworld

The Trail Divides

King Baggot in Chinese costume for the W. H. Productions feature, "The Hawk's Trail."

customs. While there the warden noticed the resemblance between him and "The Hawk," and related the story of Drake's murder to Steele. Because of his influence, Steele had it "fixed," and "the Hawk" was spirited away to the home of the criminologist, while the latter took "the Hawk's" place in prison. Word was then spread that "the Hawk" was out and this served to frighten Dugan and his gang.

Soon after Steele was allowed to escape from his cell. He then commenced his work against the band of criminals. From the time of his escape until the fourth episode is concluded Steele is continually operating against Dugan and protecting Jean from the wiles of the gang.

"The Heart of a Gypsy"

Hallmark Presents Florence Billings in a Melodrmatic Adaptation from the Novel of Elizabeth Donaher.

Reviewed by Louis Reeves Harrison.

PLENTY of melodrama as to incident and situation and a good cast characterize "The Heart of a Gypsy," a five-reel picture based on the idea that blood will tell when it is of the vagabond race that has roamed parts of Europe for many centuries and has even appeared in America. Florence Billings plays the role of a young wife who supposes herself to be a widow because she has not heard for two years from her husband in Russia, where he is supposed to be in the army service, but where he has been corrupted by the Soviet. She is unaware that she has Gypsy blood in her veins until it is revealed by a fortune-teller, who also foretells the end of the story.

In an effort to follow the novel there are many scenes and characters used which are purely illustrative. Some of them are amusing, notably a bull-dog whose muzzle becomes covered with jam, but they are out of the mood of the story and serve to extend what could be more briefly and effectively told in the form of drama. A fair entertainment.

Cast.

Rosalind Dane.....Florence Billings
Patty, her daughter.....Aida Horton
Mrs. Morton Hilliard...Mathilda Brundage
Margery Fields.....Fay Evelyn
Rowena, an old Gypsy....Josephine Wehn
Ralph Dane.....Bradley Barker
Ben Galli.....Corliss Giles
Mario .....Franklyn George
Dr. Rupert Allen.....Hubert Wilkie
Marcia .....Sara Biala
Secret Agent.....Gaston Bell

Story by Elizabeth Ethel Donaher.
Photographed by Edward C. Earle.
Art Director—Charles Chapman.
Directed by Charles Miller.

The Story.

It is because she has the heart of a gypsy that Rosalind Dane permits some strolling vagabonds to camp on her estate and, for the same reason, becomes interested in one of them, Ben Galli by name. Believing her husband is lost in Russia, she feels free to live as she choses, declaring she will devote that life to her child. She gives a lawn party and asks Ben Galli to bring a competent fortune teller. He appear with an old crone who foretells that there is to be a tragic death in Rosalind's family and that she will leave home with one of the strollers.

The tragic death takes place when her husband unexpectedly returns and is killed by a member of the Soviet because of his neglect to carry out some instructions from that body. Rosalind is tried for the murder of her husband and acquitted by the testimony of a Gypsy who witnessed the murder. She has learned from her grandmother that she is half Gypsy, so she renounces the civilized world she has moved in all her life and joins the caravan with Ben Galli.

Program and Exploitation Catchlines:

"The Heart of a Gypsy" Features Florence Billings in a thriller.

What is in "The Heart of a Gypsy?"

Find Out by Seeing Florence Billings in This Interesting Melodrama.

Thrills and Love Aplenty in a Gripping Gypsy Story Featuring Florence Billings.

Pretty Florence Billings in the leading Role of an Entertaining Gypsy Story.

Exploitation Angles: Bear down on the gypsy title and try and make that suggest color to your patrons. Use a gypsy lobby, if ou can prepare one, or rig up the box office as the back end of a gypsy wagon. Try the argument style of advertising on the lines of "Do you believe in fortune telling?" and go on to tell how the Romany foretold the life of the heroine. Working on this strain (without giving away the plot), you can work up to a real interest.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

"The Teeth of the Tiger"

Paramount-Artcraft Features David Powell and Marguerite Courtot in Fine Detectie Story With Some Amusing Characterizations.

Reviewed by Louis Reeves Harrison.

A STORY of tense interest, so constructed by Roy Somerville as to keep expectation constantly on edge and further enhanced by good direction and a remarkably fine cast, "The Teeth of the Tiger" ranks high as an entertainment of its kind. David Powell as Arsene is quietly effective. Marguerite Courtot aids him with keen appreciation of all that is to be made of the heroine. She is a fascinating personality throughout The minor characters are intrusted to such experienced actors as Riley Hatch, Templar Saxe, Chas. L. MacDonald and Myrtle Stedman. A fascinating detective story, "The Teeth of the Tiger" is a top-notch Paramount-Artcraft product.

The Cast.

Paul Sernine.....}
Arsene Lupin.....} David Powell
Florence Chandler....Marguerite Courtot
Antoine Jabot.....Templar Saxe
Marie Forbes.....Myrtle Stedman
Henry Forbes.....Joseph Herbert
Chief Harvey Williams..Chas. L. MacDonald
Alexandre Mazeroux.....Riley Hatch
Gordon Savage.....Charles Gerard
Doctor Varney.....Frederick Burton

Story by Maurice LeBlanc.
Scenario by Roy Somerville.
Directed by Chet Withey.

The Story.

The teeth of the Tiger are keenly felt when Arsene Lupin, living quietly and at peace with the world under the name of Paul Sernine, comes to solve the murder of Henry Forbes. Paul is under suspicion himself as one of the heirs of Henry Forbes and because he entered the latter's study during a night watch held by himself and Mazeroux, an old fellow criminal turned detective. Marie Forbes, the dead man's widow, and her lover, Gordon Savage, are also held on suspicion, the former on evidence of an apple on which her teeth have made an impression the night of the murder.

Suspicion is also directed to Florence Chandler, who has been acting as the slain man's secretary and turns out to be a beneficiary under his will. Paul discovers that a house, once used as a gambling establishment, has a secret passage to the garage, and through this Florence aids Savage to escape arrest, but both Savage and Mrs. Forbes are finally rounded up and imprisoned, narrowing down those suspected and at large to Paul and Florence. He is arrested and handcuffed at a reading of the will, but he manages to use a picklock to secretly unfasten the manacles.

On the entrance of Florence with evidence that she is a beneficiary under the will, she is placed under arrest. Paul, now convinced of her innocence, rescues her at the hearing and escape back to the house. There he follows up his clues with such tireless ingenuity that he finally discovers not only the true criminal, Doctor Varney, but frustrates the latter's attempt to blow up the house, to the relief of the girl whose name he has cleared.

Program and Exploitation Catchlines:

Who Murdered Henry Forbes?—Satisfy that Question by Seeing "The Teeth of the Tiger—a Fascinating Detective Story.

"The Teeth of the Tiger"—A Fine Detective Story with an All-Star Cast.

Unusual Detective Story Dealing in Love and Intrigue Produced by Paramount-Artcraft.

If You Like Detective Stories Don't Miss "The Teeth of the Tiger"—A Thriller with an All-Star Cast.

Exploitation Angles: The best angle is to offer this as another Arsene Lupin story, or as a corking good detective story with a better-than-usual complication and excellent production. Play up the featured players and some of the support, but centre upon the story—it will carry the stronger appeal.

"The Superman"

Thrilling Picture Produced by the Tower Film Corporation and Distributed by W. H. Productions.

Reviewed by Herbert J. Hoose.

THE Tower Film Corporation production, "The Superman," distributed by W. H. Productions, is a film that never wants for spectacular action. It is thrilling and sensational. Sansonia, the leading character, exhibits his athletic ability throughout the entire picture. It is amusing to see him "beat up" four or five of the numerous villains at once and heave them over a cliff. He also performs many other feats of strength during the unraveling of the plot.

The story is about a royal prince of some mythical kingdom, who desires to occupy the throne. He endeavors to dispose of the princess and her little daughter who stand in the way of his ambition. It falls to Samson to upset the evil plans of the malicious prince, which he does after many hazardous experiences. Finally the two heirs are restored to the royal court and the happy ending is then in order.

Sansonia
The featured player in "The Superman," the W. H. Productions feature.

The cast consists entirely of Italian actors. Audiences that witness this picture should not take it too seriously. The subtitles possess a humorous vein and it may be readily observed that the picture was made to entertain more than to inspire. "The Superman" is an Italian production.

Comments

Pathe Exchange, Inc.

PATHE REVIEW, No. 29—An outstanding feature of this number is the series of "slow" camera views depicting various juggling feats. The making of lenses, sextant mirrors and prism binoculars is an interesting scientific, industrial subject. The raising of dates in California is treated quite fully, and tinted scenes from picturesque sections of France are shown.

HOW DRY I AM (Rolin-Pathe)—A comedy number, featuring "Snub" Pollard as sheriff in a "Southern town in Northern Wyoming." Most of the scenes are of a conventional knockabout sort in a hotel, where someone puts liquor in the water tank and thus intoxicates the lady guests. This strikes an amusing average, though it hasn't much plot.

ARRESTED (Pathe), Chapter 8 of "Bound and Gagged."—The plot takes an unexpected turn in this and the preceding number. Archie, having arrived in New York by mistake and discovering Istra there, makes up his mind to give up the wager. He releases Margaret from her promise to marry him if he won. Later he is called to the aid of Istra, who is struggling with her pursuers. Archie agrees to go back to Cordillera if Istra is released, to which Carnero and his men agree.

PATHE REVIEW, No. 28 (Pathe).—This opens with tinted scenic views taken in the mountains of Switzerland and along the river Aar. Testing aerial conditions at Washington, D. C. is a novel subject. Toe dancing is depicted by the Ultra-rapid camera, and an instructive industrial set of views shows the manner in which brooms are made. This closes with a few glimpses of birds.

THE ACID BATH (Pathe), Chapter 5 of "The Black Secret."—This turns up some interesting new developments in the character of Frederick Vaux. He is perfectly at home with the German spies, though presumably a United States secret service agent. Vaux is shot and presumably killed, just as Evelyn escapes death in an acid bath. The number is very melodramatic throughout.

Universal Film Company.

THE LONE HAND, Dec. 13.—A strong two-reel subject, featuring Hoot Gibson and Josephine Hill. The former plays a supposed holdup who is really a government detective on the trail of masked riders. He draws the net about them and catches a crooked sheriff with numerous others of the band. There is also a pleasing love romance, and some splendid scenic effects.

THE KID AND THE COWBOY (Universal), Dec. 6.—This two-reel Western story, by Dorothy Rochefort, features Art Acord, assisted by a pleasing cast. The number deserves a blue ribbon for general excellence. It contains fine atmosphere and photography, strong heart interest, and some really dramatic action. The small boy, played by Reeves Eason, Jr., does some particularly good work for a child. This is an all-around winner for this type of story.

IN THE CLUTCHES OF A MADMAN (Universal), Chapter 8 of "The Great Radium Mystery."—Gloria invades an underground cave, where she discovers the box containing the radium. She is followed by one of the Buzzard's men, but escapes only to be captured later. She is taken to a cabin with barred windows, where the Buzzard turns her over to a madman. Later Bob is also placed in the cabin. The number closes with a sensational climax, in which a huge rock is tumbled down upon the cabin, smashing it to bits.

Better Equipment

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CINCINNATI HOUSES MAKE GOOD SHOWING

A Majority of the Theatres Came Off With Flying Colors in the Sanitary Inspection

CINCINNATI'S board of health is now rating the city's amusement houses in accordance with the sanitary conditions found to exist in each. The ratings are based upon inspections made both before the show is on and during the performance.

The ratings are "Excellent," "Very Good," "Good," "Fair" and "Poor" and each house is given a card for lobby display upon which its name and rating appears.

The majority of the houses came off with flying colors, fifteen being rated "Excellent," nine "Very Good" and thirty "Good." The excellent condition of these will be appreciated when it is explained that "Excellent" means that both the law and the requirements of the health department have been exceeded, "Very Good" that maximum requirements have been met and "Good" that generally satisfactory conditions prevail.

The following page shows the scope of report blanks filled out by the inspectors. It will be noted that ten points are given to the cubic feet per unit of seating capacity, six to the condition of toilets, four to drinking water supply and drinking facilities while thirty are given to general cleanliness. The remaining 50 points are based on results of tests on heating and ventilating systems. These tests are made while shows are in operation, some with and some without knowledge of management.

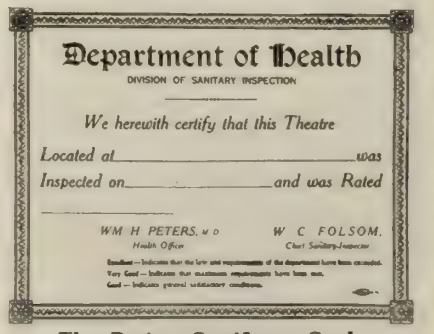
The following list comprises those who scored high in the first quarterly rating report.

EXCELLENT

Casino, Emery Auditorium, Family, Forest, Gifts, Grand Opera House, Keith's, Lincoln, Lyric, Nordland Plaza, Olympic, Orpheum, Strand, Walnut, Western Plaza.

VERY GOOD

Center, Columbia, Glenway, Metropolitan, Music Hall, Park (Hamilton Avenue), Park (Madison Road), Park Hall, Royal.


Department of Health
DIVISION OF SANITARY INSPECTION
We herewith certify that this Theatre
Located at _____ was
Inspected on _____ and was Rated
WM H PETERS, M D
Health Officer
W C FOLSOM,
Chief Sanitary Inspector

The Rating Certificate Card.

GOOD

Alhambra, Americus, Aragon Number One, Aragon Number Five, Avenue, Bijou, Clifton, Colonial, Crescent, Empire, Empress, Evanston, Freeman, Heuck's, Hippodrome, Idle Hour, Imperial, Liberty, Lubin, Main, Mermaid, Ohio, People's, Queen Ann, Star, Valley, Variety, Victor, Washington and Woodward.

To all of the above the Moving Picture World extends hearty congratulations on their splendid showing.

The health board was primarily interested in ventilation systems, general cleanliness and methods employed to obtain it, heating arrangements, cubic feet of air space per seat, structural conditions of toilets and water supply.

Three of the exhibitors wrote explaining how they landed their blue ribbons. Their communications follow:

Moving Picture World.

The underlying idea in the construction of the Nordland Plaza was sanitation and conservation of health. It further was designed to meet the peculiar climatic conditions of this section of the country and was the result of observations of the writer in this direction. He is firmly of the opinion that most theatres are incorrectly constructed as far as summer use is concerned. To overcome the objection to the open airdome and also those of the closed theatre for summer use resulted in constructing the Nordland Plaza along lines which combines the good features of the two and eliminates as far as possible the bad ones.

Kids will be kids and they are a nuisance in a balcony, we therefore have all seats on one floor.

A theatre is only sanitary when direct sunlight can enter the auditorium. We have sixteen skylights 5x8 and these are opened to the sky when the theatre is not in use, and they permit a flood of light to enter the structure and thus create a sanitary condition in the auditorium. We have the reputation of having a "sweet" smelling house. We do not permit the use of any disinfectants, as their value is problematical and their presence obnoxious. We have used the theatre in June

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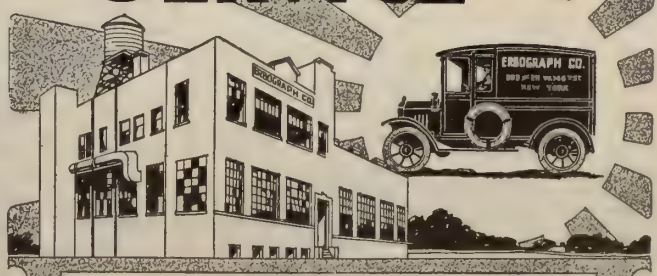

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PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

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for a school entertainment and had everything open that could be opened. The light on the stage was more than ample for everyone in the auditorium to see the dancing and every person was sitting in the full light of day. The view from the stage into the auditorium was a revelation. The house was cool and the show throughout was a success and enjoyable because the audience was not subjected to the heat on the outside, nor to the drafts which sweep an airdome.

As soon as permissible these same skylights are opened during the performances in the summer and the house is as cool as the proverbial cucumber. Due to the body heat rising and exit of same being ample and natural, there is a constant slow movement of air through the auditorium which enables the audience to sit in comfort throughout the evening. There are no flies or mosquitos in the house, as are prevalent in an airdome.

Another feature in the house is the ex-

(Show not in Operation.)

Location _____ Name _____

Operator of Theatre _____ Manager _____

Kind of Exhibition _____ Admission Price _____

Shows in Operation _____ Seating Capacity _____

General Appearance _____

Capacity (10) Width _____ Length _____

Height _____ Cubic Feet _____

Cubic feet per seat _____

Toilets (6) Men's Number _____

Structural Condition _____

Women's Number _____

Structural Condition _____

Water (4) Drinking Fountains _____

Paper Cups _____

Cleanliness (30) Toilet Fixtures _____

Toilet Room _____

Auditorium _____

Miscellaneous _____

Heating System _____

Ventilating System: _____

Date _____ Inspected by _____

The Inspection Blank.

cessive slope of the floor; we took all the law permitted. Slope one foot in twelve. We have 48 rows, the lower part of the house being 16 feet lower than the entrance. Our location is such that the lot slopes naturally towards the rear, the exits in the rear being flat with the rear sidewalk, which as indicated is 16 feet below the Vine street level.

We do not place much faith in artificial ventilation, unless conditions demand, such as rainy weather or performances during the afternoon; otherwise we rely entirely on "Nature's Method" by opening the roof.

The inspection of theatres in our city is a move in the right direction, and while not perfect, eventually they may lead to something worth while. On the whole, you will find on investigation, that the building laws of the City of Cincinnati, combined with the new regulations of inspection by our Health Board are about the best in the country. They are immensely superior in Ohio, for the writer has had occasion to visit some adjoining states, where the theatre owners seem to get by with murder, but not so in Ohio, and especially not in Cincinnati.

Very truly yours,
OTTO DIECKMANN,
Sec. Treas., Norland Amusement Co.
Moving Picture World.

Our heating and ventilating system for theatre work is of hot air fanned in by fan 7 ft. high 4 ft. wide pulled through steam heated coils, the air coming from outside of building. Same is forced out of theatre through two large vents open at bottom or near floor so as to push air down through the audience and taking all bad air out. The rest of the building, office, hall, store rooms are heated by steam radiators.

In summer the above system is used fanning in cold air instead of hot.

Yours very truly,
PARK HALL AMUSEMENT CO., INC.,
Jos. Neiser, Mgr.
Moving Picture World.

We use West Disinfection and use plenty of it and we have the Typhoon Fan system to draw out our foul air.

This is all.

COLUMBIA AMUSEMENT CO.,
Harry Hedges.

It will be observed that they all tackled the problem differently yet all obtained the correct answer—a high rating.

The Nordland letter strikes us as taking an unduly pessimistic view of the chances of the house which cannot in the nature of things be open to the sky. The Nordland people are fortunate in their location and are wise enough to make the most of it, but if their views on the sunlight subject were correct it would be hard sledding for the average city house.

Boston Distributors Plant Simplexes in Many Places

THE activities of the Boston Motion Picture Supply Company in places other than that occupied by the theatrical is well demonstrated through a glance at their Simplex monthly report. A few of the machine installations include the following:

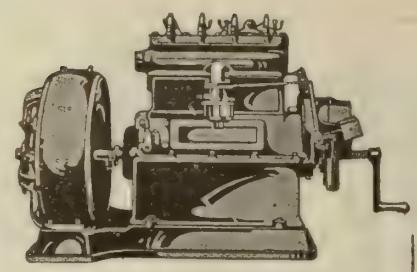
One Simplex Mazda Equipment at the Torrington High School, Torrington, Conn., where Supt. Vogel regards the motion picture as a necessary part of the school curriculum. This machine installation was effected by Mr. John Griffith, well known projection expert, whose contributions of articles on the optical system are familiar to students of up-to-date projection. Mr. Griffith is now representing the Boston Motion Picture Supply Company in Connecticut who report many Simplex sales in that territory.

Another Simplex installation made by Mr. Griffith was at the Concordia Hall, Seymour, Conn., which is operated by Mr. Hoffman, of Ansonia, Conn., and who already uses four Simplexes in his other houses. In the Seymour installation a regular motor driven Simplex was used.

For St. Joseph's.

At St. Joseph's Church House, West Quincy, Mass., Rev. Father O'Connor installed a Simplex motor driven projector together with a modern equipped projection room. Father O'Connor has in the past been renting his projectors for one night shows, but determined upon giving his audiences the same high type of projection that may be enjoyed in the neighboring theatre, hence the foregoing installation.

At the Cunningham Park Gymnasium, Milton, Mass., Mr. Baxter through the



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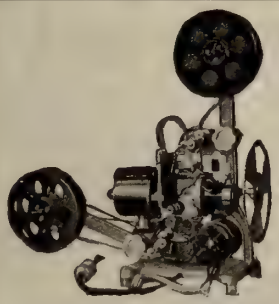

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ROCHESTER, N. Y.

Board of Trustees has installed a regular motor driven Simplex. This installation was effected by Dan Dalziel, of the Boston Motion Picture Supply Company.

Another Simplex installation was made at the Federal Feature Film Company projection room on Piedmont Street, Boston, where Mr. Samuel Grand is manager.

Among the Theatres.

Among the theatre installations are the Star Theatre, Boston, Mass., which is one of the oldest theatres, being located in the Scollay Square section of the city. Here two motor driven Simplexes were installed. The Larcum Theatre, Beverly, Mass., also installed two motor driven Simplex machines, as did the Park Theatre, Woonsocket, R. I., while the Orpheum Theatre, Chatham, Mass., installed one motor driven Simplex. This latter theatre is considered one of the finest equipped houses in the Cape Cod territory.

The Peerless Standard Projector

Every laboratory which prides itself on the quality of its output knows what a lot of time and effort is required to properly inspect and edit every print before it is sent out to the exchange or purchaser. For this purpose the Peerless Standard Projector is particularly adapted for the following reasons:

1. Accessibility and ease of threading; 2. very small current, with little heat in the lamp; 3. good, slow projection for cutting and patching scenes; 4. Ease of going back to repeat projection of scenes.

The Peerless is equipped with the eccentric star and cam intermittent movement, giving a 60 degree cam action. With this movement, a balanced shutter of three equal 45 degree blades can be used, which completely eliminates all flicker at normal speed, and possesses the additional ability to project at slow speed with no more flicker than occurs in some projectors at normal speed. This is of great importance where slow speed is desirable for purpose of careful examination or study of a motion picture. The film travels through the projector in a straight line and is in plain sight all the time. It can be cut and patched right in the projector with almost as much facility as on the rewind table, thus enabling the editor to reproject it immediately and see that the cutting was properly done.

The Peerless Projector Company of 32 West Forty-third street, New York City, also furnish the projector with enclosing magazines, if desired. In this type the magazine itself is hinged, thus permitting easy access to the entire circumference of the reel for threading or rewinding.

Inquiries

From the Land of the Kangaroo

14 Lombard Chambers,
St. George's Terrace,
Perth, Western Australia,
October 10, 1919.

Moving Picture World:

I am inclosing my subscription for one year. I am the only cinematographer in this vast state who is actively engaged in taking pictures. I run a topical gazette and tour the state.

Prices of film and chemicals are prohibitive here. I pay 5 cents per foot for negative and positive. Hydroquinone is 75 cents per ounce, $8 per pound.

I am anxious to ascertain if it is possible to get cheap negative stocks in the States.

I have recently returned home from France after four and one half years of active service as a machine gunner with the Australian forces. There is wonderful scenery out here and tons of light. There has been another gold find here recently and things are beginning to boom in the gold fields. Is there any market in the United States for my scenic pictures?

Could you aid me in procuring the agency for a light, portable projection unit to operate on electric service? This state is about one-fifth as large as the United States, so you see I have a big territory in which to operate.

With best wishes,
F. E. MURPHY.

The very best advice that we can give you is to consult our advertising columns. The reliability of the concerns represented therein is vouched for by the fact that we are carrying their announcements, and the fact that they are progressive and able to handle new business is demonstrated by their advertising for it.

Who Wants a Studio?

From A. L. Groce Company; Engineers-Architects, 44 Court Street, Brooklyn, N. Y., we are in receipt of the following communication:

Moving Picture World:

We are representing clients who are prepared to build, with their own capital, a Motion Picture Studio surpassing in every way, both in size and equipment, any studio that has yet been projected. This Studio will be built in Long Island City, easily accessible to the subway and carlines, and within twenty minutes of Grand Central.

This Studio will also provide special departments for commercial and educational photography. It will provide all of the comforts of a large hotel; banquets, weddings, conventions and other affairs can be held there and the diners photographed. It goes without saying that the working portions of the building, such as the dressing rooms, scene docks, storage rooms, still photography departments, executive offices, etc., will not be neglected.

However, before our clients proceed further with this project, they want to hear from producers who are interested in renting portions of the Studio, or from a producer or a combination of producers who would consider leasing the building in its entirety.

Further particulars may be had by communicating with us.

Very truly yours,
ALBERT L. GROCE.

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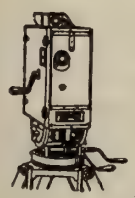

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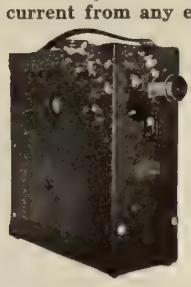

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If you so desire, the Projecting Company can arrange for the printing and developing of film subjects for you.

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Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

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AT YOUR SERVICE. Who wants a live-wire Representative in Minneapolis, Minn.? I want to connect with the firm who wants a man to open office in the Twin Cities and get business for them throughout this territory. IT WILL BE MY BUSINESS TO HELP YOU INCREASE YOUR BUSINESS. I am 31 years old, have two children, am neat appearing, can furnish good reference here and in California. I am able to finance office if necessary. Address E. J. McARDELL, Hotel Miller, or 350 McKnight Bldg., Minneapolis, Minn.

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Among the Best Two-Reelers on the Market

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Romayne Superfilm Co., Los Angeles

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PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

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TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY Branch, 1044 CAMP ST. NEW ORLEANS, LA. 281 LEXINGTON AVE., NEW YORK

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NEVER STOP ADVERTISING

When someone stops advertising,
Someone stops buying.
When someone stops buying,
Someone stops selling.
When someone stops selling,
Someone stops making.
When someone stops making,
Someone stops earning.
When everyone stops earning,
Everybody stops buying.
Keep gonig—ADVERTISE.
—*Printer's Ink.*

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This Week—

94 PAGES PAID ADVERTISING!

All current and pertinent film announcements. Equipment news and new equipment. Everything from booth to screen. We back these products to give satisfaction.

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3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED. MINIMUM, $0.50

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EXPERT PHOTOGRAPHER on stills; also second cameraman on the motion picture camera. S. Friedman, 777 Gates Ave., Brooklyn, N. Y.

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WANTED—Bell and Howard cameras. Must be in perfect condition. All communications to Mr. Robert McIntyre, c|o Biograph Studios, Washington Avenue and 175th St., Bronx, N. Y. City.

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UNIVERSAL MOTION PICTURE OUTFITS. Special discount of 15 per cent. to professional photographers. Send for our new catalog No. 121. It's the biggest little thing in the photographic world, chuck full of wonderful money-saving values. It's free. Beginners, write our Service Department for money-saving suggestions. Let them help you. No obligations. DAVID STERN COMPANY, "Value, Service, Satisfaction Since 1885," 1127 DAVISCO BLDG., CHICAGO, ILL.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve $516.00. Bass price $467.00. 200 ft .model without Dissolve, list $430.00. Price $367.00. 400 ft. model with Dissolve, list $728.-00. Our price $647.00 C-90 De Vry, the standard of the world in portable projectors, $200.00. Slightly used De Vrys always on hand. The latest book, "Behind the Motion Picture Screen," the only complete book on the subject ever published, postpaid $3.67. Telegraphic and C. O. D. orders shipped the same day received. Complete bargain list free. BASS CAMERA COMPANY, Charles Bass, Pres., 109 Dearborn St., Chicago, Ill.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

MOTION PICTURE MACHINES—Several used machines on hand. Power's 6A and 6B, Motiograph, Edison and Simplex. Entirely rebuilt by manufacturers. Send for circular. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

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FOR SALE.—550 upholstered red plush opera chairs, first class condition. Theatre Supply Co., 124 W. 45th St., N. Y. City.

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WILL BUY OR LEASE or affiliate myself with reputable theatre operators, State nature of proposition. Address L., c|o M. P. World, N. Y. City.

WANTED.—Several large moving picture theatres; any state in the union. The demand far exceeds the supply at the present time. If you have a motion picture theatre with or without real estate that you desire to sell, employ Lewis, the leading and oldest established moving picture broker in the United States. Office, 580 Ellicott Square, Buffalo, N. Y.

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FOR SALE.—Large, high building (about 80 x 190), with spacious grounds suitable for motion picture studio. Close to New York. Address A., c|o M. P. World, N. Y. City.

MR THEATRE OWNER, your manager and projectionist would certainly appreciate a copy of the "Richardson Handbook" as a Christmas gift. Postpaid for $4.00. Chalmers Publishing Co., 516 Fifth Ave., N. Y. City.

SAVE MONEY ON YOUR { Current / Repair / Equipment } — BILLS

The very information you need on your theatre electricity.

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Sent postpaid for only $2.50.

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A Merry Christmas and a Very Prosperous New Year

comes with a copy of

"PICTURE THEATRE ADVERTISING"

By EPES WINTHROP SARGENT

Just chock full of advertising stunts that bring money into the box office. 300 Pages—Postpaid for $2.00

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The Leading, Independent Organ of Italian Film Trade

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WILL BUY OR LEASE—or will affiliate myself with reputable concern in any bona fide proposition, either motion pictures, vaudeville, or legitimate.

Please state nature of proposition in first mail.

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516 Fifth Avenue, New York City

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The Best For The Best of Them

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EVERY THEATRE NEED CARRIED IN STOCK

Shipment Made Same Hour Order is Received

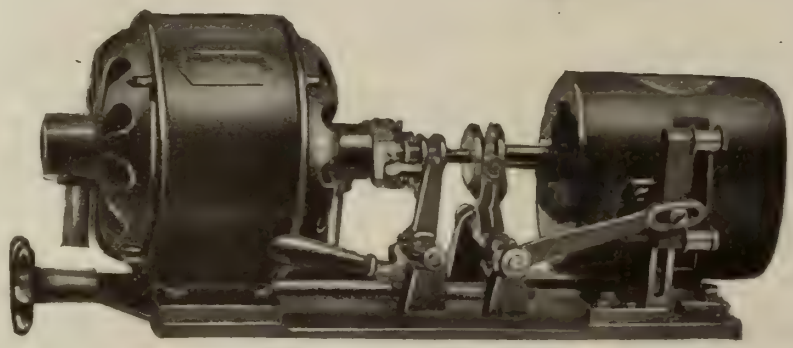
14 Years of Knowing How—Known from Coast to Coast

AUBURN THEATRICAL SUPPLY COMPANY, AUBURN, N. Y.

THE MOTOR DRIVE

and Mechanical Speed Control of the

MASTER PROJECTOR



Exclusive in Design—Superior in Operation

When the MASTER PROJECTOR was designed and its constituent parts assembled in harmonious working relation, PRECEDENT in projector construction was accorded only a back seat in the counsels of our engineers.

From start to finish, practically, the mechanical features incorporated in the MASTER PROJECTOR are *new, original* and *exclusive* to the MASTER.

Take, for example, the Motor Drive and Mechanical Speed Control as embodied in the MASTER PROJECTOR.

In fact, there is no device on the market today on any other projector attempting similar functions that in point of performance even approximates the MASTER type of Motor Drive and Mechanical Speed Control.

In construction the MASTER Speed Control is based on the principle of an expanding and contracting pulley (which is contained in a dust-proof casing).

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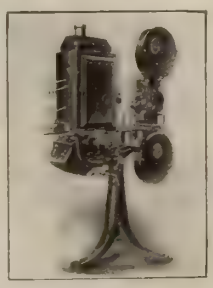
All semblance of a *friction disc* in the MASTER Speed Control *having been eliminated*, there is NEVER any possibility of belt-slipping.



The Motor on the MASTER PROJECTOR is connected to the variable Speed Control by means of a handle controlling a clutch, enabling the projectionist when occasion requires to instantly STOP the operation of the mechanism, while the running of the motor remains UNINTERRUPTED.

WRITE TODAY FOR FULL PARTICULARS

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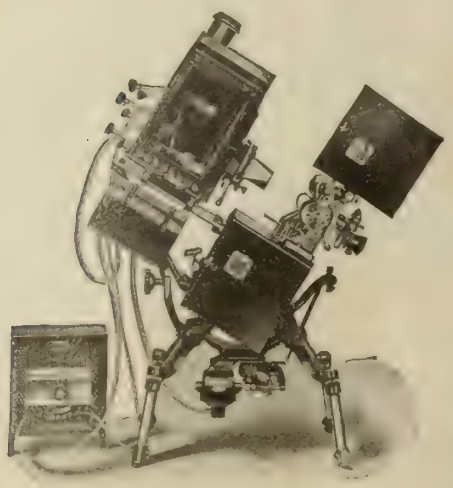
Another member of New York's
"BIG FIVE" PHOTOPLAY PALACES
and latest addition to the famous
MARK STRAND CIRCUIT.
opened with
Simplex
THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York



6B CAMERAGRAPH

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That's what Exhibitors say and we show them.

We prove that the wonderfully efficient intermittent movement of Power's Cameragraph puts eighteen percent more light and picture on the Screen than any other Projector.

Ask any of our distributors or dealers about the intermittent movement or let us send you a circular which explains this exclusive feature of the CAMERAGRAPH in an interesting and practical way.

NICHOLAS POWER COMPANY

INCORPORATED

90 GOLD STREET NEW YORK

Vol. 42. No. 8 DECEMBER 20, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

AMAZING!
GRIPPING!! THRILLING!!!

SHOULD A WOMAN TELL?

by Finis Fox

RICH IN MATTER THAT LIES CLOSE TO A WOMAN'S HEART

Directed by John E. Ince

The BIG, CAPACITY PICTURE!

Maxwell Karger
Director General

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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BRADY AND WARWICK

The pictures that made these stars famous, with new advertising and guaranteed perfect prints, are READY NOW for state right buyers.

Ten selected from twenty-two Alice Brady productions, ten selected from nineteen Warwick productions by such directors as Capellani, Chautard, Crane and Archainbaud, *are ready for release today.*

For Territorial rights wire

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825 Longacre Bldg. New York

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130 West 46 St. New York

MAURICE

TOURNEUR

presents

"VICTORY"

A Paramount-Artcraft Picture

"YOU BET YOUR LIFE IT'S A GREAT PICTURE!"

Maurice Tourneur's "Victory" is one of the really great pictures of the year!

Thousands said so in New York.

Many more thousands will say so—everywhere!

Book it—bill it—boost it—big!

Scenario by Stephen Fox

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Produced by Maurice Tourneur

a-l-w-a-y-s

The Big Guns at the Army-Navy Game

A Great Close-up taken of the Football Game between Columbia and Brown Universities

ALWAYS FIRST

3

INTERNATIONAL NEWS
UNIVERSAL CURRENT EVENTS
HEARST NEWS

Issued by
INTERNATIONAL

Released by
UNIVERSAL

the best "shots"

President Carranza of Mexico

Precisely that same spirit of unbeatable enterprise which gives you your **scoops** and your **beats** when you run the BIG THREE of the News World, gives you the **best shots** of every international occurrence from the North Pole to the South Pole on every parallel of longitude. Look over any International News Service reel for **good shots** and **fine close-ups** and you'll agree with us. This simply represents a **rounding out** of the finest News Service in the whole world today. **Take advantage of this service**—or your competitor will.

The Prince of Wales and Col. Theodore Roosevelt

IMPORTANT TO EXHIBITORS

The Rumor

Like all rumors part of this one is TRUE and part of it is NOT.

THE ASSOCIATED PRODUCERS are not backed, financially or otherwise, by any other producer or distributor, or by any individual. Their product will be available to *all* Exhibitors.

One of the purposes of The Associated Producers is to endeavor to stabilize conditions so that the exhibitor's investment in his theatre be made permanent, and safe for the future.

At an early date a definite statement of business policy will be made direct to the exhibitors. In the meantime The Associated Producers wish to assure Exhibitors that no outside influences, financial or otherwise, can or will affect their method of distribution or the artistic side of their production.

The ASSOCIATED

LOS ANGELES

ANNOUNCEMENT THE OF AMERICA

The Facts

A combination of directors and producers quite as impressive as that of D. W. Griffith, Charlie Chaplin, Douglas Fairbanks and Mary Pickford is reported from Los Angeles. The principals are Thomas H. Ince, Maurice Tourneur, Marshall Neilan, Allan Dwan, Mack Sennett and George Loane Tucker. These directors are about as well known as any six screen stars, which, incidentally, is evidence of the happily increasing tendency of the public to recognize the work of the man behind the camera as well as that of the player in front.

Ince pictures, of course, as associated with the names of William S. Hart, Charles Ray, Enid Bennett, Dorothy Dalton, and now Douglas MacLean and Doris May, are among the most popular in the country. Mack Sennett's comedy productions are known wherever there are screens. Among the super productions produced by Mr. Sennett are "Tillie's Punctured Romance" and "Mickey." Maurice Tourneur is widely known through "The Whip," "Sporting Life," "Woman," "The White Heather" and "The Life Line." Among Mr. Neilan's recent works are "Three Men and a Girl," with Marguerite Clark; "The Unpardonable Sin," with Blanche Sweet, and "Daddy Long Legs," with Mary Pickford. Allan Dwan was Douglas Fairbanks' director for "Mr. Fix-It," "He Comes Up Smiling," and he was also responsible for "Cheating Cheaters," with Clara Kimball Young, and "Sahara" with Louise Glaum.

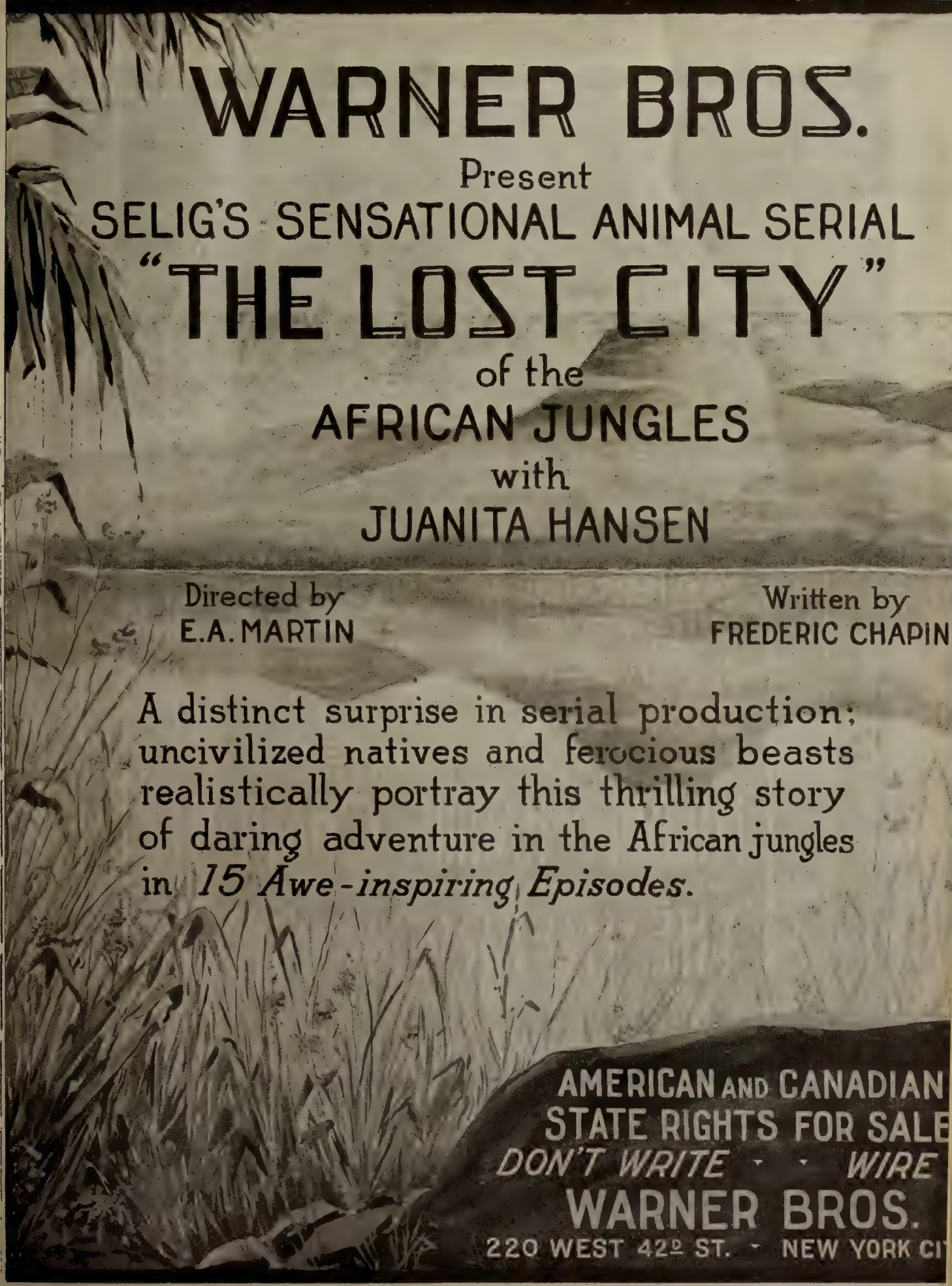
Like the United Artists, the new combination will begin production immediately on the expiration of the present contracts.

A supplementary report is that a certain big distributing organization is backing the combination financially. Each of the directors will produce independently, but their pictures will be distributed through their own central organization.

PRODUCERS

CALIFORNIA

Morgan Bryan


WARNER BROS.
Present
SELIG'S SENSATIONAL ANIMAL SERIAL
"THE LOST CITY"
of the
AFRICAN JUNGLES
with
JUANITA HANSEN
Directed by
E.A. MARTIN
Written by
FREDERIC CHAPIN
A distinct surprise in serial production; uncivilized natives and ferocious beasts realistically portray this thrilling story of daring adventure in the African jungles in *15 Awe-inspiring Episodes.*
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Louis B. Mayer-Made First National Attraction

MARRIAGE WILTS THE FLOWERS OF COURTSHIP

UNLESS ?

MILDRED HARRIS CHAPLIN

TELLS THE SECRET OF WEDDED ROMANCE IN

"THE INFERIOR SEX"

FROM THE FAMOUS STAGE SUCCESS BY FRANK STAYTON—DIRECTED BY JOS. W. HENABERY

"The Star Charming" has the best role of her career in this intensely vital and human drama of heart-throbs & emotion

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FROM THE STUDIO OF—
THE NATIONAL FILM CORRORATION OF AMERICA
HAROLD McGRATH'S
HEARTS AND MASKS
AN ALL STAR CAST INCLUDING
ELINOR FIELD
FRANCIS McDONALD
LLOYD BACON
ELINOR FIELD
FRANCIS McDONALD
SCREEN ADAPTATION BY
MILDRED CONSIDINE
DIRECTED BY
WILLIAM SEITER
WATCH FOR
KENTUCKY
COLONEL

READ —

"MARY MINDS HER BUSINESS"

IN THE
LADIES HOME
JOURNAL
FROM NOW TO FEBRUARY

THEN WATCH FOR
ITS PRODUCTION
BY
THE NATIONAL
FILM CORPORATION
OF AMERICA . . .

HARRY M. RUBY Pres.
I. BERNSTEIN Production Mgr.
JOE BRANDT Gen'l Rep't.
1600 BROADWAY, N.Y.C.

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ROMANCE OF TARZAN
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LONG ARM OF
MANNISTER
THE BOOMERANG
THE CONFESSION
CAPITOL COMEDIES
LIGHTNING BRYCE

Times

Los Angeles Express

THURSDAY, OCTOBER 16, 1919

Examiner

FILM CREW RESCUED FROM SINKING BOAT

SEA TRAGEDY NARROWLY ESCAPED

WON'T LEAVE SHIP LEAKING, AGROUND OFF NEWPORT

ACTORS SPEND NIGHT OF FEAR

Screen Company of 42 Rescued by Slings From Leaking Ship Aground; Tell Terrors of Dark

Jane Talent, Film Star, Shows Coolness in Ordeal; Players Man Pumps on Craft Is Towed Ashore

Motion Picture Stars In Peril as Ship Is Wrecked

Actually happened

NEAL HART
at the wheel of the wrecked steamer

Newport New

in

"BARE KNUCKLE GALLAGHER"

featuring

NEAL HART

Distributed by the following Exchanges

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Supreme Photoplays	Denver, Colo.
Bee-Hive Film Exch.	Indianapolis, Ind.
W. I. Film Service	Indianapolis, Ind.
Crescent Film Co.	Kansas City, Mo.
R. D. Lewis Film Co.	Little Rock, Ark.
Consolidated Film Corp.	Los Angeles, Cal.
Bee-Hive Exchange	Milwaukee, Wis.
Ludwig Film Service	Minneapolis, Minn.
Pearce Films	New Orleans, La.
Capital Film Exchange	New York, N. Y.
R. D. Lewis Film Co.	Oklahoma City, Okla.
Fontenelle Feature Film Co.	Omaha, Neb.
Capital Film Exchange	Philadelphia, Pa.
S & S Film & Sup. Co.	Pittsburgh, Pa.
United Film Service	St. Louis, Mo.
R. D. Lewis Film Co.	San Antonio, Tex.
Consolidated Film Corp.	San Francisco, Cal.
Dooley Exchange, Inc.	Syracuse, N. Y.
Empire Film Dist. Co.	Washington, D. C.

Presented By
THE EXCLUSIVE PRODUCERS of SHORT SPECIAL ADDED ATTRACTIONS
CAPITAL FILM CO.
Consumers Bldg.
CHICAGO

Take "13 Soap" for instance—

WHAT'S in a name," as Juliet said to Romeo (or vice versa). A scented soap by any other name would smell as sweet. And if it had been called "Love's Hope," the picture would have been just as funny—and successful for exhibitors.

Because it's the idea, the plot, the love, the humor and the humanness of "It Pays to Advertise" that makes it a really profitable picture for you. And because it's one of the very best things Bryant Washburn has done.

By
Roi Cooper Megrue
and
Walter Hackett

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Scenario by
Elmer Harris
Directed by
Donald Crisp

Bryant Washburn in "IT PAYS TO ADVERTISE"

A Paramount-Artcraft Picture

Paramount-Arbuckle Comedy

JOSEPH M. SCHENCK *Presents*

"FATTY" ARBUCKLE

in

"THE HAYSEED"

WRITTEN AND DIRECTED BY "FATTY" ARBUCKLE

He's Here Again!
More welcome than the mail-man with packages of Christmas cheer!
Book him, boost him, bill him big!
Fatty Arbuckle is the holiday cheer-maker par-excellence.
Especially in "The Hayseed."
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

CHRISTIE SPECIALS

consistent quality
is placing all
of these

TWO REEL FEATURE COMEDIES
in the
BIG TIME HOUSES

DECEMBER
RELEASE

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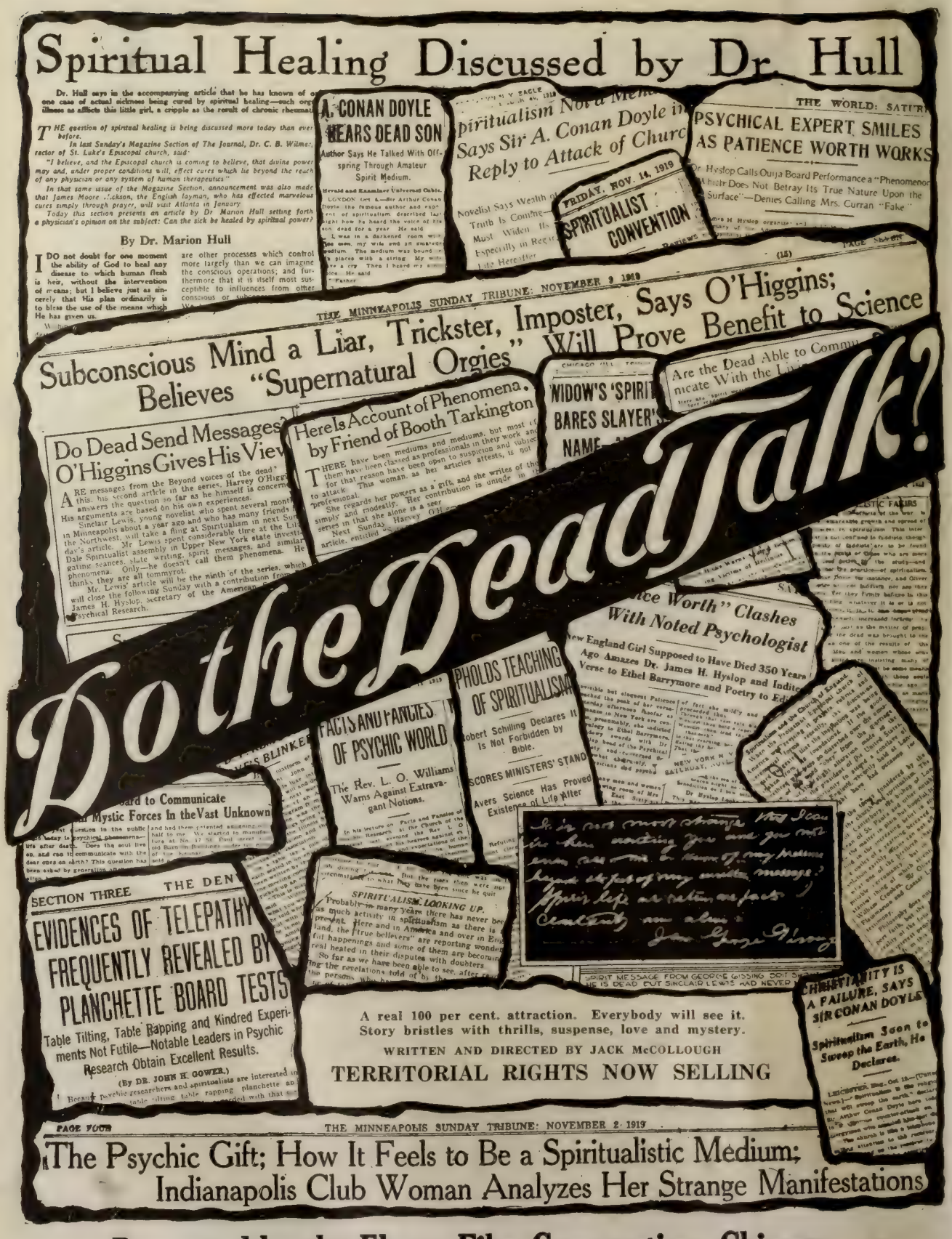
Spiritual Healing Discussed by Dr. Hull
By Dr. Marion Hull
A. CONAN DOYLE HEARS DEAD SON
Author Says He Talked With Offspring Through Amateur Spirit Medium.
Spiritualism Not a Men
Says Sir A. Conan Doyle in Reply to Attack of Churc
FRIDAY, NOV. 14, 1919
SPIRITUALIST CONVENTION
PSYCHICAL EXPERT SMILES AS PATIENCE WORTH WORKS
Subconscious Mind a Liar, Trickster, Imposter, Says O'Higgins; Believes "Supernatural Orgies" Will Prove Benefit to Science
THE MINNEAPOLIS SUNDAY TRIBUNE: NOVEMBER 9 1919
Do Dead Send Messages? O'Higgins Gives His View
Here Is Account of Phenomena by Friend of Booth Tarkington
WIDOW'S 'SPIRIT' BARES SLAYER'S NAME
Are the Dead Able to Communicate With the Living?
Do the Dead Talk?
Patience Worth" Clashes With Noted Psychologist
New England Girl Supposed to Have Died 350 Years Ago Amazes Dr. James H. Hyslop and Indites Verse to Ethel Barrymore and Poetry to Ed
Mystic Forces In the Vast Unknown
FACTS AND FANCIES OF PSYCHIC WORLD
The Rev. L. O. Williams Warns Against Extravagant Notions.
PHOLDS TEACHING OF SPIRITUALISM
Robert Schilling Declares It Is Not Forbidden by Bible.
SCORES MINISTERS' STAND
Avers Science Has Proved Existence of Life After
SECTION THREE
EVIDENCES OF TELEPATHY FREQUENTLY REVEALED BY PLANCHETTE BOARD TESTS
Table Tilting, Table Rapping and Kindred Experiments Not Futile—Notable Leaders in Psychic Research Obtain Excellent Results.
(By DR. JOHN H. GOWER.)
SPIRITUALISM LOOKING UP.
A real 100 per cent. attraction. Everybody will see it.
Story bristles with thrills, suspense, love and mystery.
WRITTEN AND DIRECTED BY JACK McCOLLOUGH
TERRITORIAL RIGHTS NOW SELLING
CHRISTIANITY IS A FAILURE, SAYS SIR CONAN DOYLE
Spiritualism Soon to Sweep the Earth, He Declares.
PAGE FOUR
THE MINNEAPOLIS SUNDAY TRIBUNE: NOVEMBER 2 1919
The Psychic Gift; How It Feels to Be a Spiritualistic Medium; Indianapolis Club Woman Analyzes Her Strange Manifestations

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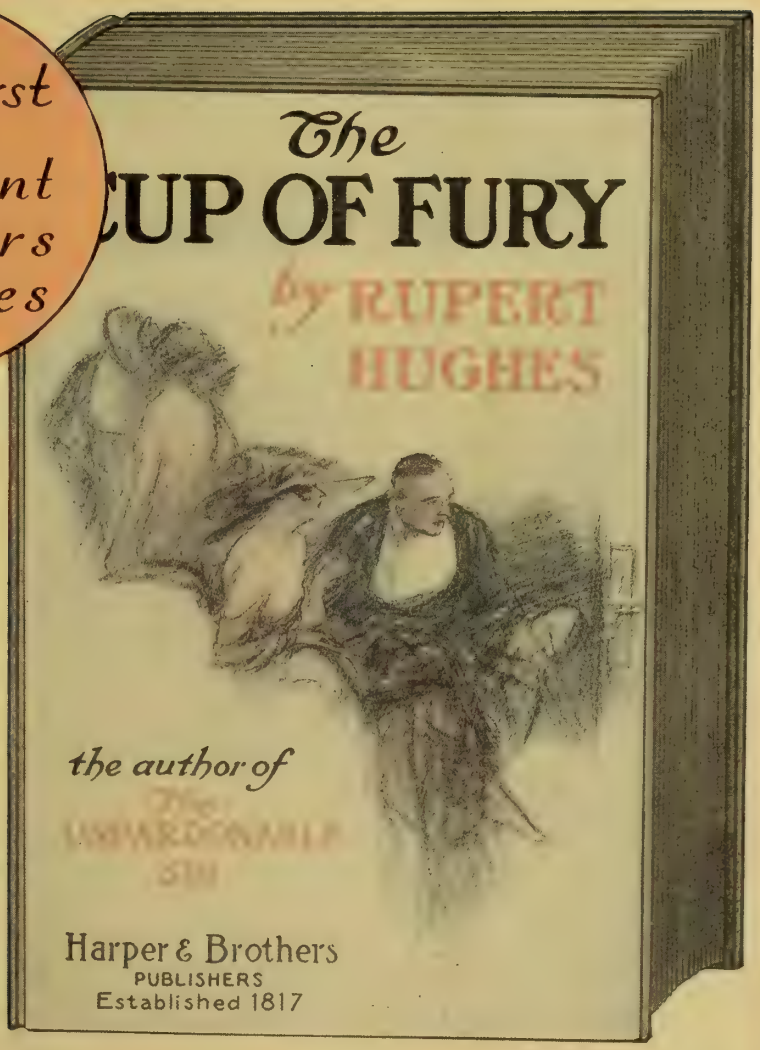

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THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

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Was she the laughing, dancing butterfly of wealth and luxury? Or was she the worker, the hard worker of brawn and muscle, who cast aside money and ease for the lot of a common laborer?

Around this absorbing theme is built a story of tremendous strength. The action races from climax to climax, until, in a last mighty surge of emotion it sweeps to a triumphant close.

"The Cup of Fury" ranks with the greatest dramatic spectacles of the screen.

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THE CUP OF FURY

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Rupert Hughes, Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Leroy Scott, Basil King, Gouverneur Morris

These distinguished authors are writing and working for you. Their success is yours You share their glory. You divide with them the fruits of their genius.

This merger of the greatest names in American literature with the greatest name in motion pictures can have but one result---Bigger, better and more profitable business for you.

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Jack Pickford is more than an actor to the millions who adore him--he is the living symbol of Youth! The lure of his wistful personality is not to be denied. As "Chad," a lad of the mountains, he is presented in the most sympathetic role of his career.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

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Jack Pickford is a lovable figure as "Chad," an untutored boy of the Blue Ridge Mountains. Through the tempestuous tale of hot blooded feud, there runs the golden thread of a beautiful romance.

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When John Fox Jr. wrote "The Little Shepherd of Kingdom Come", he wrote a tale that will live forever in the hearts of the American public The elemental grandeur of its setting, the simple beauty of its love story and the fascination of its rugged characters are re-created on the screen in a picture that is gem-like in its artistic perfection

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

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"The Little Shepherd of Kingdom Come" is the first of a series of Goldwyn Pictures starring Jack Pickford.

Jack Pickford's name is a buy-word with every exhibitor who keeps a finger on the critical pulse of his patrons.

We predict that his record as a Goldwyn star will be studded with successes---and it is less a prediction than a statement of logic.

How could it be otherwise---with the swing and throb of Goldwyn stories, the artistry of Goldwyn settings, the keen intelligence of Goldwyn direction to enhance his rich romantic presence?

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JACK PICKFORD IN THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

De Massa Run? Ha, Ha!
De Darky Stay? Ho, Ho!
It must be now de King-
dom Come
An' de year ob Jubilo

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

JUBILO

BY BEN AMES WILLIAMS
SCENARIO BY ROBERT F. HILL
DIRECTED BY CLARENCE BADGER

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SAMVEL GOLDWYN *President*

Book Jubilo! And bank-book it! It is Humor with a capital "H" Drama with a capital "D", and Success with a capital "S"

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IN

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Stuart Paton's

strange and fascinating SUPER SERIAL -

"The Fatal Sign"

WITH AN ALL STAR CAST
HEADED BY
CLAIRE ANDERSON
and
HARRY CARTER

THE FIRST 4 EPISODES -

① THE SIGN OF THE RAT
② THE LAIR OF THE RAT
③ THE DEVIL'S WEB
④ OUT OF THE NIGHT

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WHAT INSPIRES THE FANATICAL MEMBERS
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Art is not a matter of opinion. It is a matter of popular selection.

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That is why "BROKEN BLOSSOMS" is a more compelling box-office feature for you now than ever before.

Its name above your theatre entrance means big business and prestige for your house.

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DOUGLAS FAIRBANKS · D.W. GRIFFITH ·

MARY PICKFORD
CHARLIE CHAPLIN

DOUGLAS FAIRBANKS
D.W. GRIFFITH

1920

For Those Big Holiday Crowds

DOUGLAS FAIRBANKS'

newest picture

"WHEN THE CLOUDS ROLL BY"

Released Dec. 29th

NOW BOOKING

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Author and Producer of

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"The Right to Happiness"

Acknowledged Successes and Box Office Attractions

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America's Foremost Emotional Actress

Mr. Holubar's Creations

Will Contain

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Plus

TREMENDOUS HUMAN THEMES

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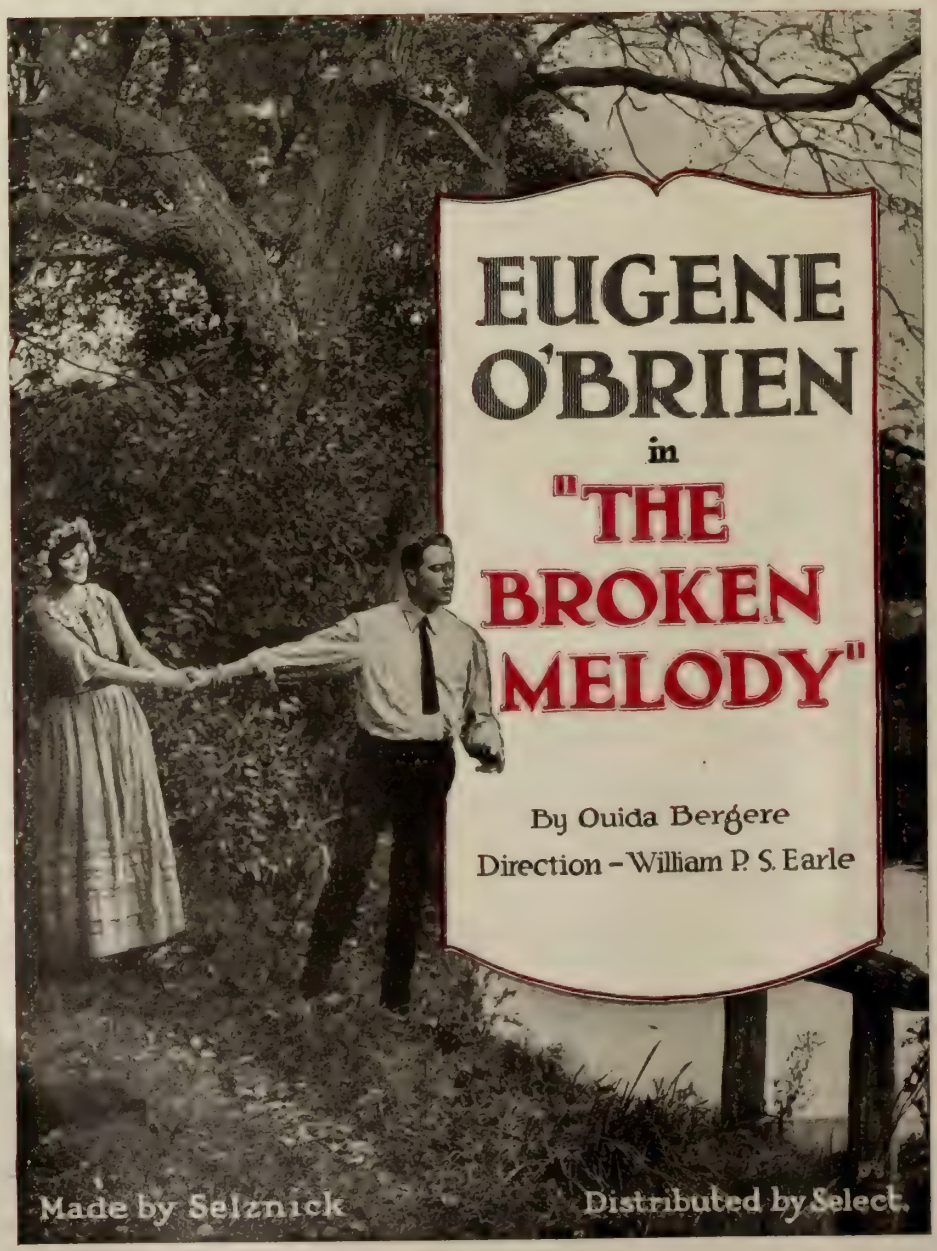

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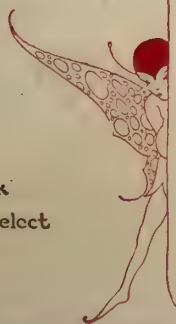
ELSIE JANIS

in

"THE IMP"

By Elsie Janis
and Edmund Goulding
Direction-Robert Ellis

—It's a Deluge of Delightful Devilment



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in
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a
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Charles Chaplin

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Charlie's got a brand new car and he's bringing your patrons a whole load of fun!

He arrives with Santa Claus
And he's got a package for you!

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Presents

"The Greatest Question"

His First Personally-Directed Picture for First National

The stills will give you a hint of the tremendous thrills in this intense drama

DRIVEN TO FRENZY BY FALSE PRIDE, THEY HAD SLAIN THEIR OWN DAUGHTER.

THE PEDDLER'S LITTLE DAUGHTER KNEW ONLY THE HARDSHIPS OF LIFE.

SHE FOUND REFUGE ON A FARM, WHICH SHE GREW TO LOVE.

"AND THE OLE GHOST WAS JES A WALKIN' ALONG ON THE AIR."

POVERTY DROVE HER TO BECOME A SLAVEY IN THE HOME OF AN EVIL PAIR.

KINDNESS BROUGHT FAITHFUL SERVICE EVEN WHERE POVERTY STALKED.

Poignant Drama—Hilarious Comedy Stern Tragedy—Love—Life

A Play for the Thinker—A Wonderful Entertainment for All

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"I DIDN'T MEAN TO BREAK IT. PLEASE DON'T WHIP ME, MISSY."

"THE SPIRIT COME OUT DE GRAVEYARD AND CHASED ME ALL DE WAY."

UNCLE ZEKE WAS HAPPY WITH THE SIMPLE REWARDS OF LIFE.

THE BEAST IN HIM BROKE FORTH IN AN ATTEMPT TO BESMIRCH BEAUTY.

"HE WON'T LET ME ALONE," CRIED THE HARASSED LITTLE GIRL.

INSANE WITH JEALOUS RAGE, SHE PLACED THE BLAME ON INNOCENCE.

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Plain human beings—fighting the battle of life in their own way; picturing their virtues and frailties so graphically that your patrons will laugh and cry with them—hate and love with them—as their emotions react to Griffith's masterly interpretation of humanity's greatest question—

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FEARING SHE KNEW NOT WHAT, SHE FLED FROM ROOM TO ROOM.

"O-OH! I KNOW YOU. YOU KILLED THE LITTLE GIRL."

THE CRAZED WOMAN FOLLOWED THEM FROM CELLAR TO ATTIC.

HER TROUBLES VANISHED WHEN CLOSE TO HER BOY SWEETHEART.

A RABBIT'S FOOT FOR LUCK—BUT THE MOTHER WEPT FOR HER SON.

THE MOTHER'S INSTINCT TOLD HER HE NEVER WOULD RETURN.

With "Just Everyday Folks"

——and as they see the characters strugging on—sometimes fighting the current of life, sometimes mounting the crest of success, sometimes helplessly drifting or hurled against a catastrophe that wrecks a life—they will marvel with Griffith at "THE GREATEST QUESTION" in life.

Your Patrons Will Laugh at Uncle Zeke, the Children and the Ghost—Oh Boy!

THE MESSAGE THAT BLASTED THE HOPES OF THE FATHER AND MOTHER.

THREATENED WITH EVICTION, THE AGED COUPLE KNEW NOT WHERE TO GO.

FROM THE GROUND CAME RICHES SUCH AS THEY NEVER HAD DREAMED OF.

WITH WEALTH CAME A NEW AND BETTER LIFE.

UNCLE ZEKE ENJOYED MORE THAN ALL THEIR CHANGE IN FORTUNE.

THE EVIL PAIR FINALLY WERE FORCED TO PAY THE PENALTY FOR THEIR DEEDS.

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Combining the world-known characters of
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The combined genius of a great organization has produced one of the biggest and most fascinating productions ever made —"*The Lone Wolf's Daughter.*"

Power, artistry, craftsmanship, showmanship, exploitation, values—all are present in every inch and foot of this gorgeously rich production.

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This is a story of Success in America —and all Americans love the type of success shown in this picture.

This is a successful picture that audiences like—and no matter what exhibitors think on many subjects, they always like the pictures *that audiences are ready to rush in and pay for.*

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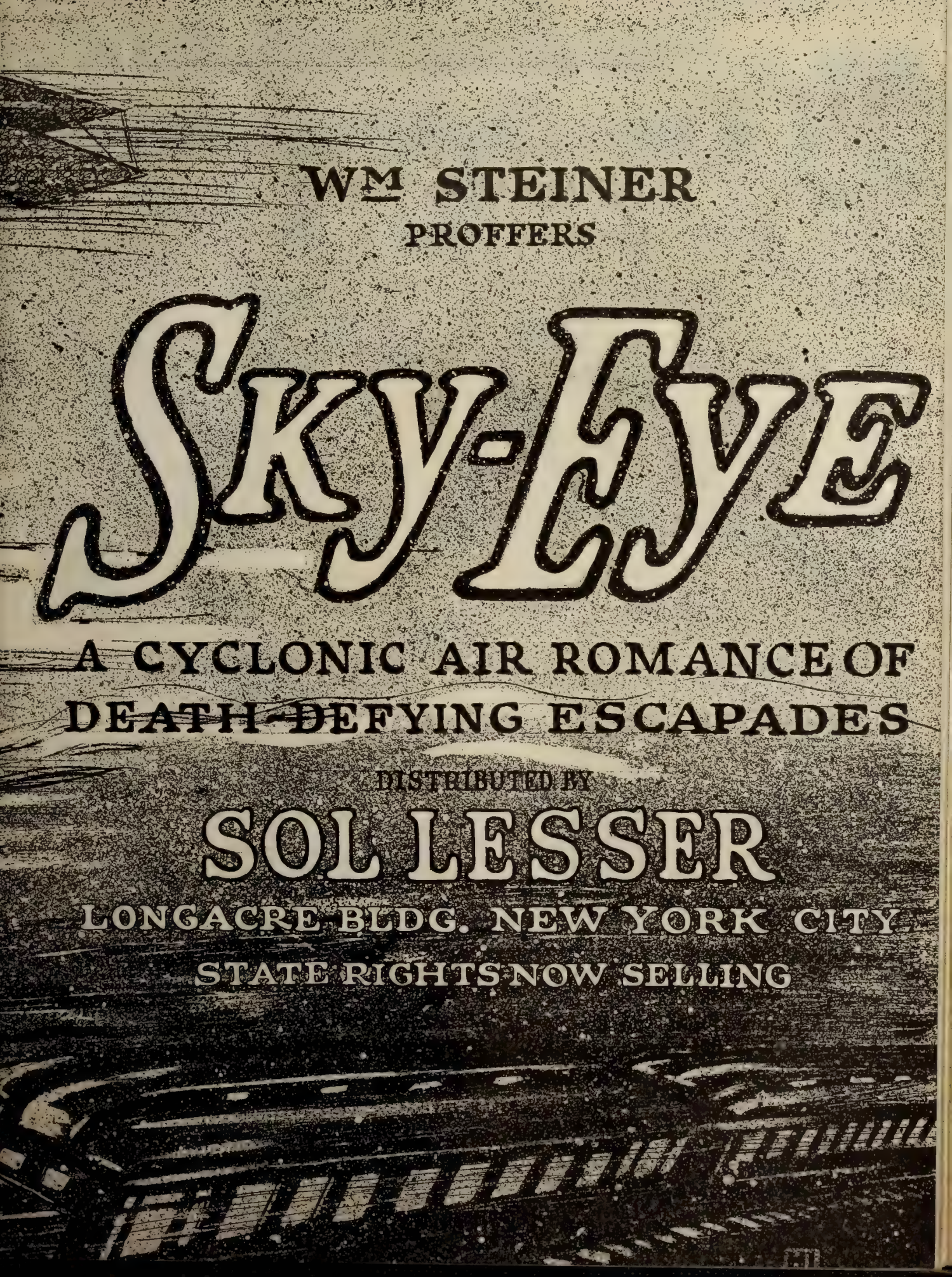
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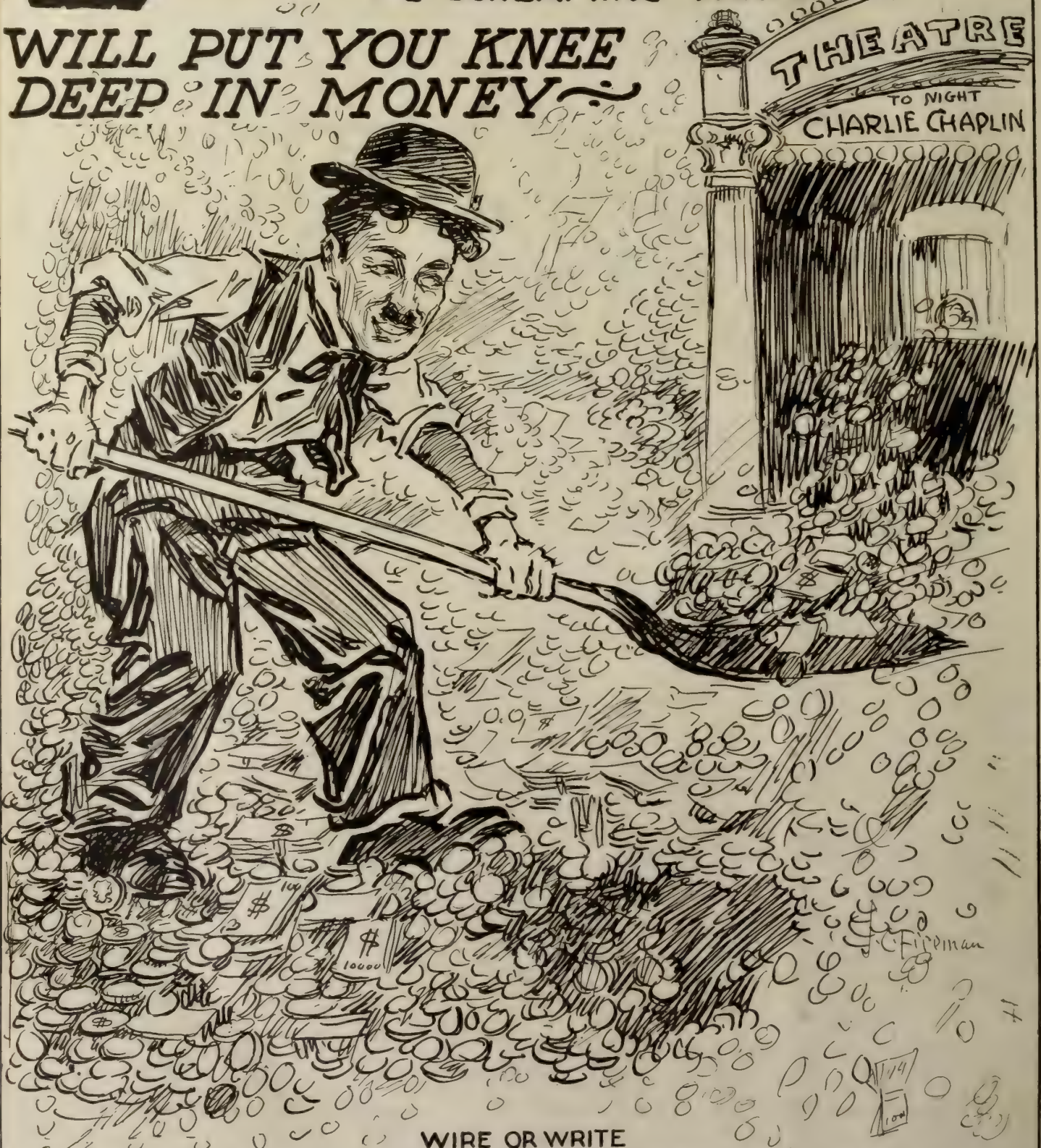

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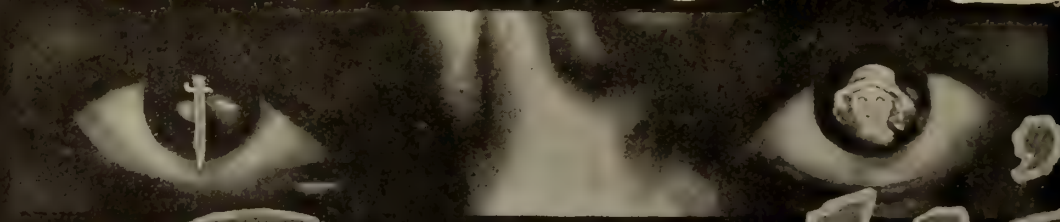

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The Sunday Telegraph: "Should commend itself to the box office."

Exhibitor's Trade Review: "Will keep patrons absorbed and bring them back for each and every episode."

Watch for Complete Reviews Next Week!

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State Rights Buyers: You have never had an offering like this before. Highest class feature stars at the height of their popularity in the FIRST SERIAL DE LUXE. The character of "The Hawk's Trail" opens the doors of the finest theatres in the land to the booking of this De Luxe feature production for 15 WEEKS. All communications answered in the order of their receipt.
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Written by Gertrude Andrews, Directed by Mr. Keenan,
Produced at Robert Brunton Studios.

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Ruth Roland

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"The Adventures of Ruth"

I have starred in a number of Pathe serials.

You remember "Who Pays?", "The Red Circle," "The Neglected Wife," "Hands Up" and "The Tiger's Trail."

They were *all* successful!

Having been identified with so many serials I feel that I know what the public wants in a serial; and that I know how to give it to them.

So I have formed my own company, have written my own serial and am producing it.

I have made it for the public,—the way they want it.

It's a good serial I'm convinced.

I'm proud to announce "The Adventures of Ruth."

Ruth Roland.

Scenarios by Gilson Willets

Produced by Ruth Roland Serials, Inc.

Pathé Distributors

Would you give up a throne simply because the one and only
Would you court a revolution just because the girl didn't like
was the way your subjects wanted them? Would you, an
Men, it's a good one!

WILLIAM

in "THE PRINCE"

WITH MARY

Written by

Pathé Distributors

girl, being a Yankee, didn't give a hoot for it?
the way you ran things, though the way you ran them
American, take a throne if it was offered to you?

Jesse D. Hampton, presents

DESMOND
AND BETTY
THURMAN

P. G. Wodehouse

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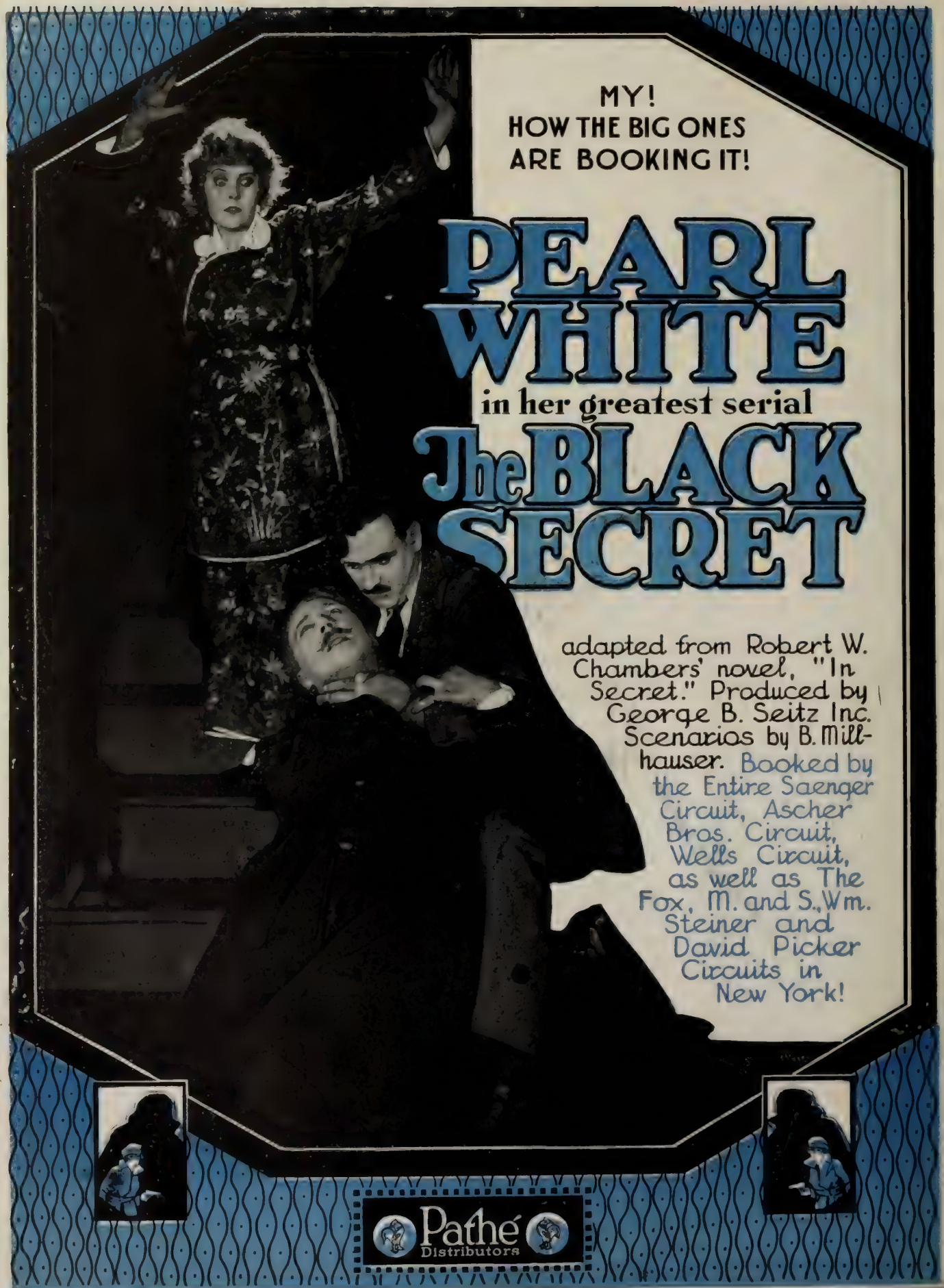
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HOW THE BIG ONES
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PEARL WHITE
in her greatest serial
The BLACK SECRET
adapted from Robert W. Chambers' novel, "In Secret." Produced by George B. Seitz Inc. Scenarios by B. Millhauser. Booked by the Entire Saenger Circuit, Ascher Bros. Circuit, Wells Circuit, as well as The Fox, M. and S., Wm. Steiner and David Picker Circuits in New York!
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"THE BLINDNESS of YOUTH"

EVERY scene is sweet and clean in its mission to picturize this charming story of a young society girl and the pathetic love of a youth that ends in a—

You must see it to appreciate the dramatic thrilling incidents and tense situations that hold you with interest to the climax.

State-Right Buyers and Exhibitors will find "The Blindness of Youth" to be a money-maker.

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ANITA STEWART

in

"The Sins of the Mothers"

Directed by RALPH INCE

A tensely dramatic and compelling story of a young girl cursed by heredity with a passion for gambling. She makes a vain struggle against it until shame, exposure and tragedy breaks the spell. A Vitagraph production with a wide appeal and top-notch interest.

Edited by Mr. and Mrs. GEORGE RANDOLPH CHESTER

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By giving it an unusually rich and painstaking production, with lavish and rich interiors and beautiful and colorful exteriors, Vitagraph has striven to add laurels to an already enviable reputation earned and acquired. If that greatest and most important of your problems—the finding of a pleasing, satisfying photoplay—still remains unsolved, you need go no further at this moment for here you have it in——

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NATHAN HIRSH *PRESENTS*

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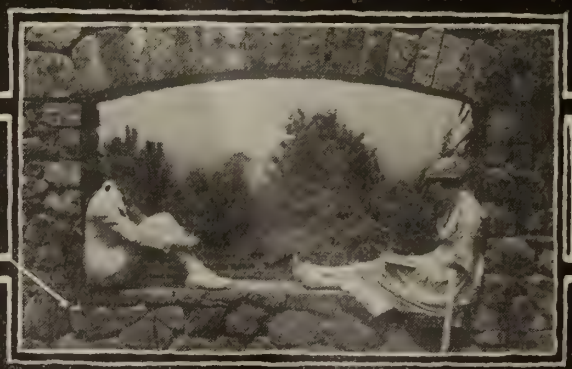
A DRAMA OF MODERN SOCIETY, ELABORATELY PRODUCED, WITH TENSE DRAMATIC SCENES, THRILLS, MASSIVE SETS AND A WONDERFUL SUPPORTING CAST.



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A great star in a great play for all the theatres in the world

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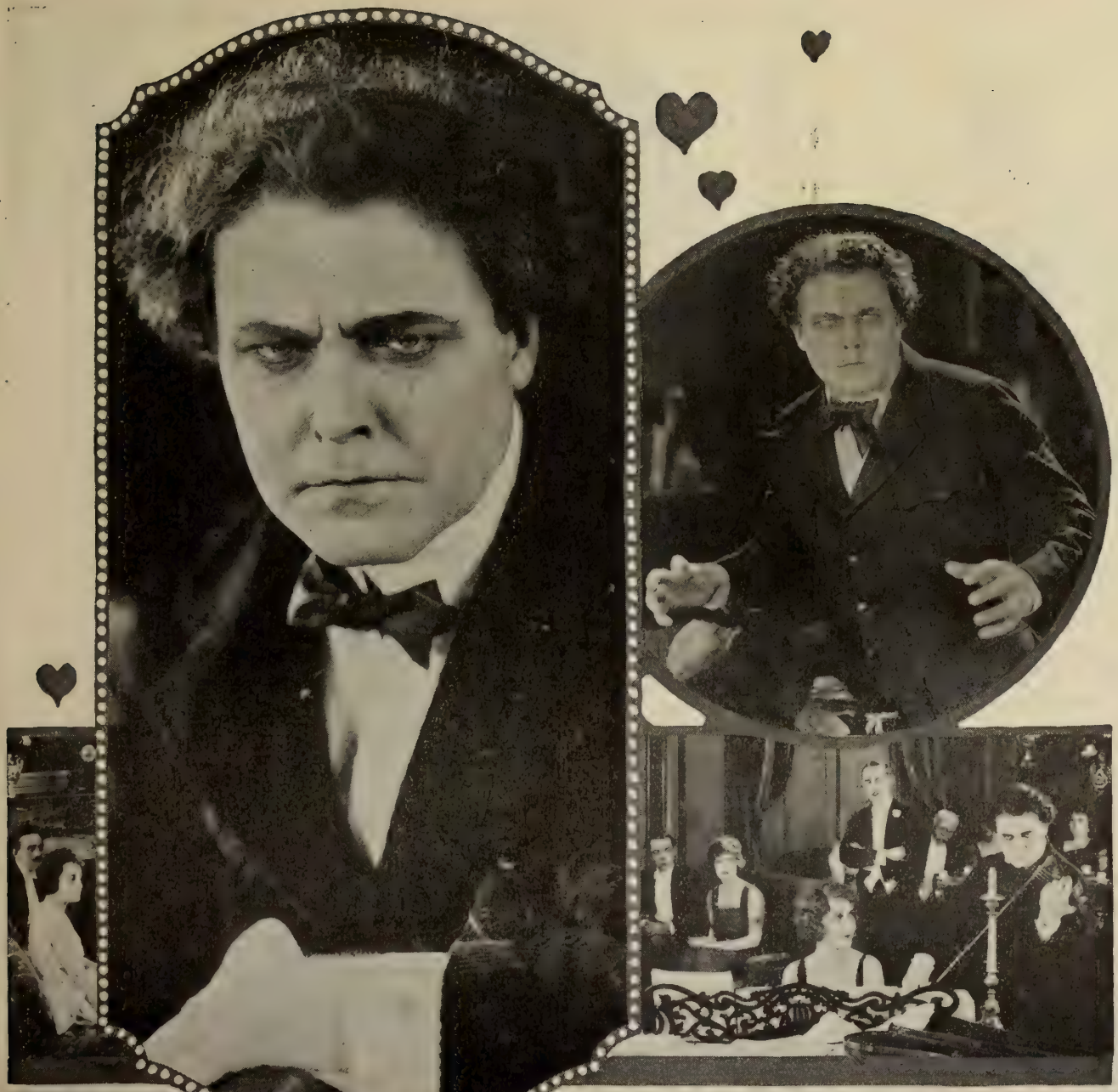

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in

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by Henry Albert Phillips

Directed by J. Gordon Edward

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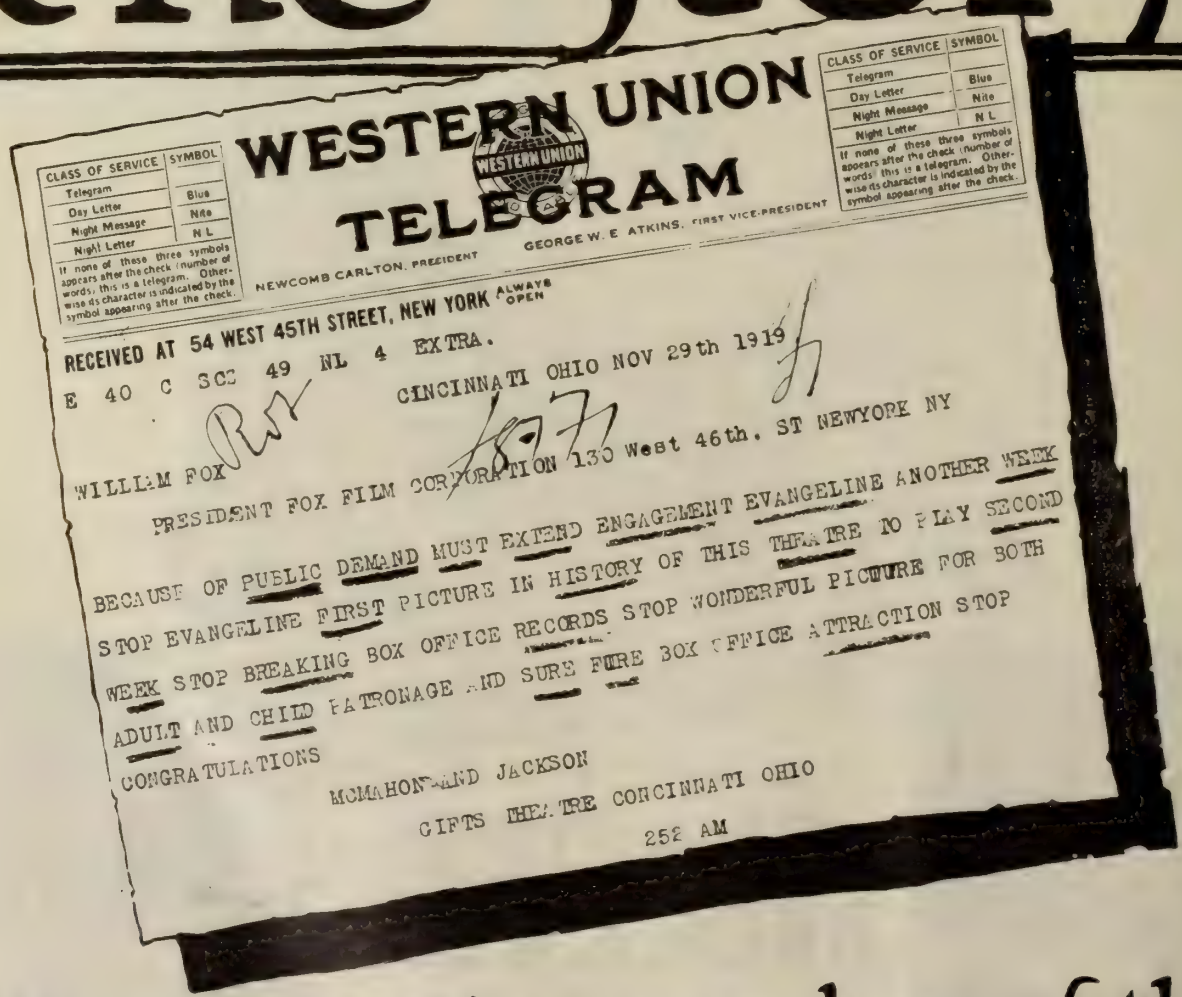

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LOS ANGELES CALIF DEC 6 1919

J S WOODY

GENERAL MANAGER REALART PICTURES CORPN 469 5th Avenue New York NY

OPENED MY NEW HOUSE WITH ANNE OF GREEN GABLES TODAY STOP BUSINESS FAR EXCEEDED EXPECTATIONS STOP LINES EXTENDING BLOCK EACH WAY STOP CROWDS UNABLE SECURE ADMISSION STOP PEOPLE SPOKE GLOWINGLY CONGRATULATING ME ON THIS EXCEPTIONAL REALART PRODUCTION STOP AM PARTICULARLY ELATED WAS FORTUNATE TO SECURE REALART STAR RELEASES.

MILLER'S NEW THEATRE
FRED MILLER 427AM

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D DENVER COLO DEC 7TH 1919

J S WOODY

GENERAL MGR REAL ART PICTURES CORPN

NEW YORK CITY

MARY MILES MINTER IN ANNE OF GREEN GABLES CLOSED A WEEK RUN YESTERDAY EACH DAYS RECEIPTS AFTER MONDAY

LARGER THAN ON THE PRECEEDING DAY STOP SOLDIERS OF FORTUNE OPENED TODAY TO TREMENDOUS CROWDS AND WE

WERE COMPELLED TO STOP SALE OF TICKETS STOP APPROX-IMATELY THREE HUNDRED STANDING WAITING TO GET IN

ALL AFTERNOON AND NIGHT STOP HUNDREDS TURNED AWAY NOTWITHSTANDING THE FACT THAT ALL OF OUR STREETS

ARE IN DARKNESS AND A BLIZZARD RAGING AT NIGHT STOP WE WERE NOT PERMITTED TO OPEN UNTIL TWO

THIRTY ACCOUNT OF FUEL SHORTAGE CONGRATULATIONS

A G TALBOT

MANAGER DIRECTOR

AMERICA THEATRE.

REALART PICTURES

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JOHN S WOODY

GENERAL MANAGER

REAL ART PICTURES CORPN

469 - 5th AVE
N Y C

DESPITE UNFAVORABLE WEATHER MARY MILES MINTER IN ANNE OF GREEN GABLES PROVED EXCELLENT DRAWING CARD AT TIVOLI STOP WEDNESDAY WE HAD CONSTANT LINEUP AT BOX OFFICE THOUGH IT WAS POURING RAIN STOP CONSIDER THIS REMARKABLE TRIBUTE TO YOUR LITTLE STAR AND HER INITIAL REALART PRODUCTION CONGRATULATIONS

FRED DAHNKEN
TIVOLI THEATRE.

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J S WOODY GEN MGR

REALART PICTURES CORPORATION 469 Fifth Ave. New York N.Y. ANNE OF GREEN GABLES BEST IN YEARS STOP MARY MILES MINTER A DREAM STOP CAPACITY BUSINESS AGAINST PICKFORD AND FAIRBANKS STOP WHEN WILL NEXT MINTER BE READY STOP I AM STRONG FOR REALART IF THIS IS SAMPLE OF YOUR COMING PICTURES

D W MAURICE FAMILY THEATRE

WHO PAYS FOR YOUR EMPTY SEATS?
Only seats that are sold are profitable. *You* pay for the vacant ones. And the cost is more than temporary embarrassment. Empty seats mean loss of prestige as well as of profits—they neutralize good will.
REALART PICTURES ARE YOUR PROTECTION
Realart is fortunately so situated—free from entangling alliances—that it doesn't have to accept productions which are even doubtful. Realart may not possess *all* the good pictures, but it makes certain that all the pictures it *does* possess are good!
THE NAME REALART MEANS SOMETHING
It means even more than quality; it means *cashable* quality. It means pictures that can be advertised and which, when advertised, will compensate you for your trouble and expense. It means a minimum of empty seats. You can get acquainted with this sort of quality at all Realart offices. There are now twenty-one of them! The quality idea grows!
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CONSTANCE BINNEY

"EVERYBODY PLEASED"

REALART PICTURES

More than went over. Everybody pleased. Many came twice. Miss Binney has brilliant future —

J. W. TRUNK
Dome Theatre,
Youngstown, Ohio.

Season's record in number of admissions and box office receipts Binney is a sensation—

GLENN CONDON,
Majestic Theatre,
Tulsa, Oklahoma

CONSTANCE BINNEY

in Mrs. FISKE'S stage success

"ERSTWHILE SUSAN"

Adapted from the novel "BARNABETTA", by HELEN R. MARTIN
Direction of JOHN S. ROBERTSON

Constance Binney great. My people fell in love with her—

GEORGE MAYNE
Managing Director,
American Theatre,
Salt Lake City, Utah.

Much pleased. Patrons also expressed their satisfaction—

O. A. POTTER.
Columbia Amusement Company
Erie, Pennsylvania.

Packed our house at 30 cents. Regular admission 22. Patrons thought Constance Binney great—

P. COX,
Palace Theatre
Cape May, N.J.

Packed my Rialto Theatre—

TOM MOORE,
Washington, D.C.

Was received with enthusiasm—

MAJESTIC THEATRE
Columbus, Ohio.

Can You Question the Judgment of This Great Broadway Theatre?

Fills All Requirements

"Beatriz Michelena's interpretation of the Spanish woman fills all the requirements. Her appearance is much in her favor and her restraint is much in the favor of a public besieged with emotional actresses

"Mr. Middleton gives his scenes dignity. There is ever present an intangible something which assures the spectator that the action before him is not to be ignored."

Exhibitors Trade Review

BEATRIZ MICHELENA

And Her Own Company

in The HEART of JUANITA

Photoplay by Capt Leslie T. Peacocke and Earle Snell Directed by George E. Middleton

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"So intense, so thrilling it's almost terrifying."
Sessue Hayakawa
in The TONGMAN
Produced by
HAWORTH
Directed by
William Worthington
Available at all Robertson-Cole Exchanges

BESSIE BARRISCALE

IT throbs with the fight of the female to keep from going down—down—

Every man and woman will be gripped by her cool, deadly destruction of her enemies.

They will think about it.
They will talk about it.

Barriscale's Best

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"ASK THE EXHIBITOR WHO PLAYS THEM"

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B. B. Feature
Directed by
Howard Hickman

Produced by
B. B. FEATURES

Directed by
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GASNIER presents

Lew Cody

in

THE BELOVED CHEATER

ROBERTSON-COLE SPECIAL

The twenty-six Robertson-Cole Exchanges are being swamped by the mass of advance bookings which live exhibitors are rushing by phone, wire and mail to secure this unusual attraction.

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Another Arrow Success!

"THE LURKING PERIL"

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GEORGE LARKIN

The Screen's Most Daring Performers

In 15 Hair-raising, Mysterious and Thrilling Episodes

Every episode crammed full of death-defying stunts that will bring 'em back each week in ever increasing number.

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Arrow Film Corporation
20 Melrose Street, Boston, Mass.

OHIO, KENTUCKY AND MICHIGAN:
Standard Film Exchange
Sloan Building, Cleveland, Ohio

MARYLAND, D. C., DEL. AND VA.:
Liberty Film Exchange
Mather Building, Washington, D. C.

GA., FLA., ALA., N. AND S. CAROLINA, TENN., LOU. AND MISS.:
Southeastern Pictures Corporation
61 Walton Street, Atlanta, Ga.

TEXAS, OKLA. AND ARKANSAS:
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JESS ROBBINS and
FRANK P. DONOVAN

Featuring

BEN TURPIN
GERTRUDE SELBY
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PATSY DeFORREST
WITH BEAUTIFUL BATHING GIRLS

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MARIE DORO is the Star
HERBERT BRENON the Director
"TWELVE-TEN" is the Title

This tremendous picture is the result of the concentrated effort of a full staff of American Camera men, Technical men, Property men, Editors and Cutters who were taken abroad, and who are *still there* and at work on other American-made Productions. And remember *because they know European producing conditions.*

BRITISH & COLONIAL SHOWED THE WAY

Here is American Quality back of big stories selected for the American market in the full knowledge that America's taste is international and unprejuduced *if the films are right.*

B&C FILMS

will continue to send over American Quality made pictures in foreign settings. The great show places, the marvellous beauty spots, and all the wealth of art and nature in Europe are now ready for your screen, made into real American entertainments.

BRITISH & COLONIAL KINEMATOGRAPH CO., Ltd.
EDWARD GODAL, Managing Director
LONDON, ENGLAND

NOTE:—Mr. Godal, during his visit here, is making his headquarters at the Hotel Astor, where all communications will reach him.

Announcing—

Charles Urban's
MOVIE CHATS

A series of snappy single-reel subjects composed of a large variety of topics of general interest: Sports, scenics, science, phenomena, curious natives of strange places. Correctly edited and assembled in single-reel lengths of entertaining and educational value.

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The living book of knowledge. Animated scenes from the world over perfectly photographed and presented with instructive and illuminating titles. A vast variety of interesting travelogues; now ready: "Paris the Beautiful," "Kentucky Thoroughbreds," "Beauty Spots in the U. S. A. and Canada," etc.

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News of Activities of

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Composed of Members of
The First National Exhibitors' Circuit, Inc.

To Every Man in the Motion Picture Industry

EVERY man has a right to his political sympathies, but when facts line up to show that his own vital interests are unjustly assailed the wise man forgets politics, lays aside theories, and rolls up his sleeves to fight the battle of self-preservation.

Here are some hard, irrefutable facts which call for instant action, more vigorous and persistent than any you have ever taken in common cause, for never has your industry as a whole been so seriously threatened.

A full knowledge of conditions can lead only to the conclusion that unless the Peace Treaty is immediately accepted by the United States Senate without reservations that will require further negotiations—for the least delay will be fatal — the American picture industry will lose millions of dollars now and the bulk of its European export trade for all time.

This European export trade is vital to our business. When I tell you that **one** New York concern alone did over three million dollars' worth of business in Europe in 1918—at a time when only a limited portion of the market was open to us and shipping and licensing conditions were exceedingly difficult—you may get a hint of what the American business as a whole would amount to under favorable conditions. And we have never had such an opportunity to exploit our goods. During the war film production in Europe ceased, and American pictures were introduced and became popular where they otherwise would never have been shown. Europeans became "educated" to our advanced methods of production, and there is now a general demand for our pictures in preference to their own. But we are rapidly losing the marvelous advantage. Native production is on again with an unprecedented rush, and showing rapid improvement in quality.

All Europe has gone amusement mad. Theatres are packed as never before, and in France, England and Germany new picture houses of the finest type are springing up like mushrooms. Berlin alone reports five new theatres, one of them the largest in the world.

In the meantime American pictures are virtually barred from these markets through the ruinous rate of foreign exchange.

On this account Germany has placed an embargo against the importation of American films, and, along with at least two other governments, has forbidden payment of moneys abroad for anything other than vital necessities. Italy also has a strict embargo against American films.

France, Italy and the various Balkan formations, badly as they need our pictures, cannot buy them without going broke. **Our export film business has all but ceased, and a prolonged**

delay in its revival will deliver this vast market permanently to European producers. Make no mistake about these statements. As the owner of over two hundred expensive American productions I have been in constant dollar-to-dollar contact with every phase of the developments. My partner and I have been going back and forth to Europe like commuters for the last three years. We know painfully whereof we speak.

I have discussed the general situation with big men of affairs. They are all agreed that the holding up of the Peace Treaty is responsible for the decline in foreign exchange, and that the only remedy lies in the extension of credits, which cannot be attempted until this country allays the economic unrest at home and abroad by the ratification of the Treaty. Mr. Frank A. Vanderlip, a finance expert of international reputation, told me that the Central Powers could only recover through the re-establishment of trade with us.

This trade cannot be resumed until the Peace Treaty is accepted and subsequent loans and credits extended to strengthen and stabilize the rate of exchange. George E. Roberts, vice-president of the National City Bank, discussing the slump in values of all classes of remittances caused by the delay in accepting the Treaty, which will provide a basis for placing large foreign credits here, said: "Trade balances are running so heavily in favor of the United States that other people cannot find the means of making payments. Trade cannot go on under such conditions. Our exports must decline or our imports increase until the situation comes into balance unless we are willing to aid by making loans."

Immediately following the recent treaty defeat in the Senate foreign exchange broke to the lowest records in all history. It has continued to decline steadily ever since. Europe is on the verge of financial chaos.

The Senate alone can save this situation, which, aside from its larger effects upon suffering millions in war-wrecked lands, spells ruinous loss of income to the film industry here, and possibly the end of its progress toward bigger and better things.

Wake the Senate up! Make it cease kicking the treaty back and forth between political goal posts!

Remember that foreign-made pictures have never had an American distribution, while the enormous foreign distribution of our films has enabled us to spend on our productions sums that would wipe a foreign concern out of business. It is the added income from this foreign distribution which has made it possible for America to lead the world in quality film production. This superiority must cease; our standards must decline and our profits disappear unless this utterly unnecessary condition, created by selfish politicians, is speedily corrected. Forget mere opinions if you have them and look facts squarely in the face. Your business is in the balance; your living threatened. Do your part! Write and wire the Senators from your state and Congressmen from your district. Do it now—today! There is no time to lose. Tell them you want the Peace Treaty accepted without ruinous reservations immediately.

Let the voice of the mighty motion picture industry be heard in Washington! Make it your business to say something. They will hear you and heed you if you speak, for they dare not slight the "movie"—the mightiest weapon of publicity and education in all the world.

Chester Beecroft

CHESTER BEECROFT, 501 Fifth Avenue, New York

To Members of the

MOTION PICTURE EXHIBITORS OF AMERICA, Inc.

GENTLEMEN:

In your own experience you have found that the only rival of the printing press is the motion picture screen. For the entertainment and enlightenment of the people the screen has many advantages over the printed word. During the war, the people learned from the motion picture screens in your theatres the great truths that enabled them to present a solid front against the foe within our borders. Through this medium for the visualization and dissemination of ideas our people were induced to support war drives, Liberty Loans and also to see the great events of the mighty world conflict as they actually happened.

That so powerful a force must inevitably be developed and made to serve all the purposes of our civilization soon became evident. As an Exhibitor and in common with many thousands of you, I felt the growing demand on the part of the public for pictures of an educational and industrial nature becoming insistent.

That the exhibitor could not afford to give his screen for these purposes indefinitely was a foregone conclusion; that the leading producers would welcome any change that brought about a more equitable arrangement could not be denied.

There cannot be, nor for two or more years past has there been, any doubt that such pictures were as much a part of our national life as the truly educational advertisements, stories of business success, and articles of business trade or professional instruction which filled the columns of our great periodical magazines and newspapers.

A searching investigation led me to the conclusion that there was one producer whsoe record in the educational and industrial picture field warranted a frank discussion of present conditions, and the hope that an agreement could be reached for a betterment of these conditions for you exhibitors.

This producer was the Industrial Department of the Universal Film Manufacturing Company, of 1600 Broadway, New York. I am happy to say that my hopes were well founded. I now have the privilege of announcing to the members of this association that arrangements have been entered into with the Universal Film Mfg. Co., whereby they have agreed to pay a fixed sum per day for each Universal Industrial or Educational picture you play.

64 Broadway

Boston, Mass.

They will also pay a percentage of all booking charges into the treasury of our organization. Within the next few days, I will send you a letter telling you the exact terms of the arrangement, the amount to be paid you, etc. The interests of the exhibitor and his patrons will always be safeguarded by the fact that regardless of this agreement, the public will always be the final judge of what it does or does not wish to see on the screen.

But the agreement means even more. It means that in spite of the many fine Universal productions of the past, the standard is bound to be improved. You have in the past been getting excellent Universal Industrial pictures for nothing. I know, because I have run them on my own circuit. In the future under this agreement, you will get even better pictures and you will get paid for showing them. In addition as above stated there will be sums of money paid into our treasury monthly that will be of the greatest help to us in our tax drives and other constructive work of our organization.

I have seen the pictures that will in due time be offered for your approval. I recall one in particular—a membership drive for the Boy Scouts—a picture of the most fascinating interest, and of the most exquisite photography.

I have seen travelogs in Sumatra where much of the world's rubber supply comes from a picture of the scenic class included on the weekly programs of the largest picture palaces in the country. Many more in process of production worthy to grace my screens—and yours.

This is not an appeal for an endorsement. There is no altruistic camouflage used to hide an ulterior purpose. We are not going into the industrial production or distributing business, nor are we attempting to coerce you or your fellow members. In the development of an industry too great to be ignored we have taken a forward constructive step which will bring increased revenue into your theatres.

Full information will be sent you soon, so that you may guard against unaccredited representatives claiming to represent your own organization.

Any industrial or educational pictures offered you will bear as a trailer the seal of the Motion Picture Exhibitors of America, Inc.

I shall welcome letters of inquiry or suggestions from any of our members.

Yours truly,

(Signed)— *Alfred S. Black*

President Motion Picture Exhibitors of America

MOVING PICTURE WORLD

Founded by J. P. CHALMERS, 1907

Looking Through This Issue

About Showing Those Industrials—

Sydney S. Cohen and Alfred S. Black put over some important comment from two organizations on page 949.

Exhibitors Scramble for Oil Stoves

As fuel regulations hit Middle West, despite settlement. Page 953.

"Hindus Are Not Bootlickers!"

Says S. J. Banerjea, our Calcutta correspondent, protesting against the portrayal of Indians in American films. Page 973.

Ever Mortgage the Piano and Auto?

The Spurrs of Madison, Ind., did it—to raise $200 on their first theatre. The story of their tenth anniversary is on page 963.

England Sends Over Film Barrage

Preparing to supercede American pictures in Canada. Read page 965.

Are You a "Swivel Chair Manager"?

Or do you get out in your territory and meet your exhibitors? You'll appreciate Lee L. Goldberg's experience, told on page 967.

Will Bar Pictures of Producer-Exhibitor

Cincinnati showmen declare against showing of films from producers who are trying to dominate exhibiting field. Page 964.

Rothacker Puts One Across

Gets an S. O. S. at 6.30 p. m. and puts 400 feet of film for "replace" on train at—well, read it on page 948.

Metro Buys Rights to Ibanez Novel

Screen Classics will film "Four Horsemen of the Apocalypse," now in its 125th edition. Page 977.

Bessie Barriscale Art Plate

Full-page weekly feature. Page 942.

"No Deceiving Managers in This Club!"

Says L. F. Levinson, president of Pittsburgh's F. I. L. M. Club, barring from membership any manager who practises contract deceits on exhibitors. Page 981.

Making a Feature of Features

Buyers' Index, Page 1035

Bluehill!! Page 960

The Story of a Booking

It's the story of how a Utica manager told his patrons in a film the details of booking, billing and orchestrating a feature picture. His patrons saw him signing the contract, selecting his advertising, and putting the picture through all its paces. It's a part of our five-page exploitation section, which starts on page 989.

Beckoning Roads
Bessie Barriscale
Whose road to popularity has been direct and true, seen here in her newest B. B. feature for Robertson-cole,
"Beckoning Roads"

MOVING PICTURE WORLD

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Saturday, December 20, 1919

Straight Talk from an Exchangeman

STRAIGHT talk was that of Leo L. Levison, the new president of Pittsburgh's F. I. L. M. Club, on the occasion of his installation in office, one which undoubtedly he will adorn, to the credit of the exchangemen and the satisfaction of their customers. Mr. Levison declared it to be the duty of exchange managers to play fair with exhibitors just as the former insist upon like conduct on the part of theatre owners. He adds it has come to his notice that some managers have attempted sharp practice and that this must stop. He says further that any one taking undue advantage of an exhibitor cannot be a member of the organization.

That sort of talk will go far toward fortifying the organizations of exchangemen in the regard of exhibitors and incidentally will tend to solidify the relations between these two important bodies of the industry. There have been occasions in the past when exhibitors have complained of a disposition on the part of exchangemen to be arbitrary in their rulings, to treat with the same scant consideration the exhibitor of integrity and rating as the one careless of his obligations.

We may expect a harmonious year for the exchangemen and exhibitors of the Pittsburgh territory, for it is to be expected the exhibitors will meet the managers halfway in the effort to bring about this situation.

Fuel Famine Affecting Theatres

THE promised end of the coal strike will be welcome news to exhibitors everywhere. The situation contained elements that were not pleasant to contemplate. Not all municipalities looked upon the coal shortage as did the fuel administration in Des Moines. In that city after one day's trial of dark houses it was decided that during the crisis of scant fuel supply it was necessary as it was during the war to sustain comunity morale by keeping amusement houses open. It was pointed out as an added argument sustaining this action that whenever the family is in church or at the theatre the home fires are banked and the lights turned off.

In the Central West many theatres have closed and others are doing restricted business. In Chicago the picture places as well as other houses have been placed on the non-essential list and will not be granted coal until the shortage is ended.

Judging from reports coming out of Washington it will be some time after the end of the coal shutdown before normal supplies are restored and business resumed "as usual."

Church Shows Hitting the Theatres

OUR Washington correspondent tells of complaints that are coming in frequently in the territory surrounding the capital and directed against the shows given in churches and schools. Exhibitors declare that these performances given in the guise of benefits are not burdened with taxes or admission imposts, that in a majority of cases the exchange charges are lower than those imposed on the regular theatres, and that further in some instances the pictures are projected by boys, thus saving the expnse of a professional operator.

If in the growing frequency of these performances the exhibitors have a gievance—and we incline to the opinion that they do have it—the remedy is in the hands of the exchanges. It does not seem equitable or for that matter at all necessary that in the making up of these programs there should be included pictures the showing of which in any manner will conflict with the subjects recently or soon to be shown in the neighborhood theatres. Plainly it is taking advantage of an exhibitor, as was instanced in one case complained of, for an exchange to rent a picture to a church for exhibition a few days later than in a neighboring theatre and then for the church to placard the fact.

We doubt if the inequity will be remedied by the imposition of any tax on the church or school performance. Amelioration will come through intelligent exchange action.

Congratulations to the Spurrs

HERE'S to Dolly Spurr, of Marion, Ind., and the members of the Spurr group, a militant and aggressive motion picture family! May there be more families like the Spurrs, at least one to every town! No combination or combinations of men probably ever can measurably monopolize the screens of the United States. If that monopolization is approached it will be by those who have displayed the grit and gotoitiveness of the Marion family.

It was in November, 1909, that a piano and an automobile were mortgaged for $200 to make the first payment on the two theatres then in Marion. Three years ago the Grand Theatre was added to the family holdings. Miss Spurr, who is president and general manager of the company, recently attracted nationwide attention by the spirited fight she made for Sunday opening.

WIDE-AWAKE NEWS

Study in Cones (Very Architectural). Viola Dana, "Peter Pan of the Screen," studies some conic sections between scenes of her coming Metro, "The Willow Tree."

Canadian Exhibitors Are Fined for Packing Houses

EXHIBITORS of Ottawa, Ontario, have been struggling to handle the crowds that have been taxing the capacity of their theatres. The situation came to an unfortunate climax on December 3, when four of the local managers were fined in police court for the alleged offence of permitting aisles and lobbies of their houses to become blocked. The sentence in each case consisted of a fine of $20.

The difficulties set forth by the exhibitors in their defence are of general interest and the details show how hard it is for a moving picture theatre manager to cope with heavy patronage, give satisfaction to patrons and keep within the strict sense of regulations.

It was pointed out by James Moxley, manager of Allen's Regent Theatre, one of the accused, that tickets had not been sold for more than the seating capacity of the theatre and that people had insisted on standing in the rear of the theatre instead of taking seats in the balcony or in the front of the main floor. He did not want to keep the people standing in a "queue" outside of the main entrance because of the cold weather and he had found it impossible to compel the people to take seats that they did not like.

In spite of this argument, the magistrate imposed a fine upon Mr. Moxley and the three other exhibitors, who included King Snell, of the Dominion Theatre; Valmore Bureau, of the Francais, and Harold Vance, of the Casino.

Dolly Spurr Fined for Staying Open Sundays

ORLO L. CLINE, sitting as special judge in city court at Marion, Ind., in the case of the city of Marion vs. The Mutual Theatre Company, in which the corporation was charged with violating the new city ordinance by operating the Lyric Theatre on Sunday, November 16, ruled for the plaintiff and assessed the firm a fine of $50 and costs. Harry E. Roberts, attorney for Miss Dolly Spurr and other officials of the theatre company, immediately appealed the case to the Grant county circuit court, where it probably will be tried at the February term of court.

It was the contention of Miss Spurr and her father, George W. Spurr, officials of the company, that the theatre was opened and operated on that date by them as individuals and not by the Mutual Theatre Company as a corporation. Acting Judge Cline ruled that this fact did not absolve the corporation from blame according to the ordinance.

Police Censorship in Toronto "Riles" Showmen

THE Motion Picture Exhibitors Protective Association of Ontario met at the headquarters, 143 Yonge street, Toronto, on December 2, to receive the report of the special deputation who waited upon Sir Henry Drayton, federal minister of finance at Ottawa, regarding the 15 cents a reel a day tax. Announcement that the tax would be abolished next spring, when Parliament is in session, was received with considerable enthusiasm.

Will M. Elliott, manager of the Regent Theatre, Toronto, urged action to prevent the Ontario Board of Moving Picture Censors from recalling a picture after it had once been approved for public presentation. He pointed out that the recalling of a picture often meant a serious loss to the exhibitor. It was decided to take up the matter with Provincial Treasurer Peter Smith. The meeting discussed the habit of numerous operators of punching holes in films to indicate the end of a reel. It was decided to request the Moving Picture Operators' Union to prohibit the practice.

Objection was taken to the manner in which Toronto police officials had been removing lobby posters deemed objectionable and also to the system of prosecuting the exhibitor.

"Let the Pictures Preach Sunday Evening Sermons"

LET moving pictures preach Sunday evening sermons in the churches," declared the Rev. Lester M. Sprague, of New York, speaking before the Congregational ministers of Boston. The clergyman recently gave up his pastorate to devote his time to the consideration of adopting moving pictures to churches.

The Rev. Mr. Sprague scored the rigidity of the Massachusetts law which gives exclusive privileges to theatres.

"It is a claim of theatrical managers that the drama cannot be produced in the theatre without some vulgarity in it," said the minister. "In this predicament the church should come forward as a moral leader. The church should accept the responsibility of becoming a community center and through the moving pictures offer biblical themes and other educational objects to the modern public.

"Begin moving pictures in the parish houses and the people will soon see their educational value and consent to have them produced in the auditoriums of the churches. Why, one man told me after seeing 'The Life of Christ' depicted through moving pictures that he had learned more in that way in fifteen minutes than he had learned from attending a Bible class in five years."

Eve Balfour Now on Way to the United States

ACCORDING to advices from London, Eve Balfour, England's acknowledged cinema star, whose emotional acting on both the legitimate stage and the screen has stirred British audiences for the last several years, is on the steamship Baltic bound for New York. If all the reports of Miss Balfour's beauty, charm of manner and wonderful screen portrayals are correct, her arrival will give producers something to talk about.

Miss Balfour adapted herself to screen work after leaving the late Sir Herbert Tree's company. She had previously been much discussed as England's forthcoming Shakespearean actress. Her playing of the role of Dora in a revival of Sardou's "Diplomacy" was the talk of theatrical circles.

Her popularity, which increased with each of her pictures, followed her into the cinema world. Soon, with practically no advertising by her producers, she became a sensation on the screen. Her most popular pictures were "Five Nights," "Sowing and Reaping" and "The Woman with the Iron Bracelets." She has just finished probably her last work under British auspices.

Screen an Invaluable Aid in Promoting Foreign Trade

THE use of motion pictures can be made a valuable factor in advertising, especially in foreign countries, according to the annual report of the former Secretary of Commerce, William C. Redfield, which has just been submitted to Congress.

"Developments during the year confirm the opinion that motion pictures can be made an important factor in governmental foreign-trade promotion," it is declared. "Experimental work initiated and carried on in China has been so successful that it has been impossible to supply enough films to meet the demands. It is a significant fact that the Chinese are keenly interested in films showing quantity production in American industry."

The failure of Congress to provide an appropriation for carrying on this work on a large scale has considerably hampered the department and the only films it has been possible to use have been those furnished free by interested firms. Lack of projection machines also have hampered the work and it has been necessary to have the films shown through the courtesy of chambers of commerce and other bodies.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

OF AN ALERT FIELD

Community Service Gives Sunday Shows in Atlanta

ATLANTA'S desire for some form of amusement on Sunday was forcibly demonstrated on the afternoon of Sunday, November 30, when what is believed to have been the largest inside crowd that ever attended such an entertainment in the South attended the first showing of feature motion pictures under the auspices of the Atlanta Community Service. The pictures were shown at the Atlanta Auditorium and the entertainment was the first of a series of this kind to be given there on Sunday afternoons. Approximately 5,000 persons packed the big hall.

The program consisted of a feature picture, "Paid in Advance," a comedy and several news weekly reels. The way the people flocked to the Auditorium clearly indicates that the people of Atlanta are in favor of a more open city on Sundays.

Kansas City Papers Now Booming Moving Pictures

A SURPRISING increase in the number of newspapers using moving picture news has been noted in the Kansas City district during the past few weeks. Many of these newspapers now devoting a page or part of a page to moving pictures formerly handled very little material on pictures, and this was only the current items of productions being shown and advertised by local exhibitors.

Now the tide has turned strongly. One after another, the big papers are "running" general discussions of moving picture subjects, feature stories, pictures and many incidental features more or less closely associated with the picture theatre.

Perhaps a large share of the credit should be given to the Kansas City office of the Goldwyn Distributing Corporation, and, incidentally, to R. C. Gary, manager of the press and service department at Kansas City. Mr. Gary has been hammering on this subject for several months; he has been giving extraordinarily efficient service to exhibitors and has been helping one newspaper editor after another, who desired to pay more attention to moving pictures.

Orpheum Circuit Merges With Half Dozen Others

WHAT is declared to be one of the largest mergers in the history of the amusement business was consummated at San Francisco on December 2, when the Orpheum Circuit combined its holdings with a half dozen other circuits in the West, Middle West and South. Fifty vaudeville houses, many of which make extensive showings of moving pictures, will be combined into one company, to be known as the Orpheum Circuit Consolidated, according to Morris Meyerfeld, Jr., head of the Orpheum Circuit.

The new circuit will be about double the extent of the former Orpheum chain and will include the Cole and Castle circuit, with theatres in Chicago and the Central States; the Cella & Tate circuit of St. Louis and vicinity; the Fehr & Singer Circuit, of Minneapolis, and the Finn-Himan Corporation, which operates in the Middle West. None of the circuits are selling their interests, the deal being purely a merger.

Mr. Meyerfeld states that one of the first undertakings of the new consolidation will be the erection of a magnificent theatre in Seattle with a seating capacity between 3,000 and 4,000.

Salt Lake City Retains Its Plan of Censorship

WHEN the city commission of Salt Lake City several years ago enacted the ordinance providing for the appointment by the chief of police of two inspectors of moving picture shows, it exhausted its authority insofar as city censorship of motion pictures is concerned, in the opinion of City Attorney W. H. Folland.

Since an attempt was made recently by representatives of the Home and School League to stop exhibition of a picture at a local theatre, a movement has been started to have created by the city commission a local censorship board. The picture referred to was afterwards pronounced by Chief of Police J. Parley White and by Mrs. Jane Barrett, inspector, to have no objectionable features.

Representatives of the Home and School league proposed creation of an unofficial board to view pictures before public exhibition. Such action, however, would be outside of the jurisdiction of the commission, it is held.

Part of Sunday Money to Go to Hospital If Shows Run

WITH the stipulation attached that they donate a portion of their proceeds to the Grady City Hospital, there is a possibility that Atlanta motion picture theatres may be permitted to operate on Sundays between the hours of 2 and 10 p. m. Prominent business men, it is said, are endeavoring to make such an arrangement, for the hospital stands badly in need of funds, and it is believed something like $1,500 weekly would be derived.

If the feat is accomplished it will be the first time in many years that Atlanta has enjoyed Sunday motion pictures except the free entertainments given by the Atlanta Community Service at the Auditorium. The city hungers for some such form of Sunday amusement, but the staid old South has not permitted that the Sabbath be broken in the past.

Commerce Chamber Urges Referendum.

An action which motion picture men look upon as highly encouraging in the campaign for Sunday shows in New Jersey was taken when the Jersey City Chamber of Commerce put itself on record as favoring legislation to provied for a referendum to allow Jersey City citizens to determine for themselves whether Sunday movies shall be permitted in the city. The action of the Board of Directors of the chamber was unanimous.

The directors, it is said, took into consideration the trend of popular feeling as exhibited in the recent state elections, with regard to Sunday amusements, when both major political parties adopted Sunday motion picture planks in their party platforms.

Mabel Juliene Scott
Feminine lead in "The Sea Wolf," a coming Paramount-Artcrafter.

Two More Theatres for Winnipeg.

Minnipeg, Manitoba, will have two more large theatres, according to plans which have just been announced. One of the new houses will cost $600,000 and will be started next March, providing the city gives its permission for the construction of a bridge over the alley in the rear of Portage avenue so that the theatre can be built to the rear of business structures. This house will present both pictures and vaudeville, but the names of the owners are not divulged.

If a vacant lot at Ellice avenue and Garry street can be purchased, W. P. Nichols, of Vancouver, B. C., owner of a string of theatres in Western Canada, will proceed with the erection of the proposed New Garrick Theatre, with a seating capacity of 2,000 and at a cost of $250,000. If the deal for the corner does not go through, a smaller house will be erected on property already secured.

Associated Producers Make Denial.

Los Angeles, Dec. 10.

We wish to deny that Mr. Green has been offered the executiveship of our organization. When any definite arrangements have been made we will make the announcement over our own signature. We feel that exhibitors should not be misled with any unintentional misrepresentation from time to time, which has been the case in the past. ASSOCIATED PRODUCERS.

THOMAS H. INCE, General Manager.

Davis Directing for Sennett.

James Davis has joined Mack Sennett's staff of directors and under the "Comedy King's" supervision, is making his first Paramount-Mack Sennett picture.

When the Industry Was In It's Infancy

Glancing Through Moving Picture World Dated Ten Years Ago

BE it said of our own Moving Picture World (dated December 18, 1909), that we are guided to little real news by its pages. The paper now so snappy and full of live news from everywhere was tame in comparison at a ten-year angle. Another proof that moving pictures are now booming along at space-killing pace!

"Lest We Forget" was presented by Imp nearly a decade before the Huns shot the Lusitania to the bottom and Metro used the same title for a Rita Jolivet feature. It was a Christmas picture and pretty Florence Lawrence was the star—although her picture in the advert was the only means of identification.

"'Agfa Metol', the developer which made moving picture taking possible," was advertised by the Berlin Aniline Works, 213 Water street, New York. More things we don't understand: Pyro, Hydrokinone, Amidol, Glycin, Ortol, Eikonogen, Rodinal and Intiesifier. *May be all right, but reads to us like a leaf from Bernstorff's Glossary of Damnsneaks.*

"Reunited by Santa Claus" was a Powers, the reunion covering 950 feet of film. Two hundred and forty-first street and Richardson avenue, Wakefield, New York, was the place Patpowers got his mail. *Or was it Pat?*

"Contest for a Handkerchief" was a Pathe of great glee. There were 459 feet of it and it was "a farce with a laugh in every foot of film." *Somewhere, lately, we've read something that makes that sound familiar.*

"Public interest in the doings of pugilism seems at times greater than the doings of the nation's President" was an editorial expression inspired by some prize fight pictures then at Hammerstein's. *Mr. Taft was prexy then—our political expert says—and talking, exploiting and exporting prize fight pictures were not, at that time, acts felonious. Let's see: It was Taft who settled the Mexican question, wasn't it?*

"Pictures of the Roosevelt Hunt" was the caption of another editorial. "First Catch Your Hare" was another editorial title. *Animal stuff.*

H. K. Somborn "has opened a film exchange in Kansas City," said one of the few news items. Right now Mr. Somborn is in Aeolian Hall, New York,—*and what do you suppose he's doing?*

Lancaster, Pa.: "Only three moving picture theatres in such an important town . . . do not believe in giving too many reels or too long a show for 5 cents," said a correspondent.

Chicago Item: "Carl Laemmle is back in Chicago again after an inspection tour among his branches. His little daughter, Rosabelle, entertained a party of children in honor of her eighth birthday, December 4, at the Laemmle residence, 520 Grand Boulevard. *Fairy tales and moving pictures were features of the day.*"

J. H. Hallberg guaranteed "a bright flickerless picture" by means of the Motiograph projector. *Did you ever hear of that one?*

"Special Lectures on the Life of Moses" (released by Vitagraph) were ready for those who expatiated upon screen movements. It took a page of the World to describe one reel, the "talk" being given word for word. *Who wants a lecture on Mack Sennett's Bathing Girls? Write it yourself.*

The Carter Press, Peabody, Mass., advertised roll tickets: 50,000 for $6.50; 100,000 for $10; 500,000 for $35. We haven't bought our Christmas supply of strip tickets for 1920—*but betcha they cost more'n that!*

O T. Crawford's Film Service was advertising "Better Than the Best" from a St. Louis address with Louisville branch

Listen to R. H. Cochrane write a Laemmle advert: "Coming! Coming! Coming! Ever since the courts upheld the Independent case and administered a judicial spanking to the Patents Company . . ." *How the EARS of George Kleine, Edison, Blackton, Lubin et al must-a tingled!*

The Rudolph Wurlitzer Company was advertising organs for moving picture theatres. *Whatever became of that firm?*

"When Courage Fled" was a Lubin "Little Mrs. Chalmers is afraid of nothing except a tiny little mouse. A screaming comedy." *Very likely.*

There may be something of greater interest to you in Moving Picture World, dated December 25, 1919. *We'll tackle that next week.* W.K.H.

Agnes Cobb Made Sales Head for Schomer-Ross

AGNES EGAN COBB, who for the past eleven years has been a recognized factor in salesmanship, has been appointed sales manager of the Schomer and Ross Productions, which will produce four features a year to be sold on the state rights basis. Wishing to organize their own sales department to handle their own productions direct, they placed Miss Cobb in exclusive charge to put their products on the market. Miss Cobb, since she has been in charge, has sold "The Sacred Flame," the first S. & R. picture, for New York and Northern New Jersey, to Sam Zierler, who is handling "The Eyes of Youth."

A. S. Schomer, who produced "The Sacred Flame," directed "The Ruling Passion" for Selznick. He produced the stage play, starring Emily Stevens, "Today," also "The Yellow Passport" and many other successes.

"I feel the time is ripe and the demand active for state rights propositions of real quality," said Miss Cobb. "Inquiries for the Schomer productions, owing to the popularity of 'The Ruling Passion' and my general acquaintance with the industry, have been surprisingly numerous."

The Schomer-Ross Productions has temporary offices at 1440 Broadway, New York, and after January 1 the company will occupy the eleventh floor of the Leavitt Building, 126 West Forty-sixth street.

Len Powers Now With Hank Mann.

Len Powers, who during the war served as official photographer for the American Forces in France, is now head cameraman for the Hank Mann comedies.

Sol Lesser's Serial, "Sky-Eye," Goes Sky High in Action and Interest.
Herewith views showing the high line in action.

Exhibitors Everywhere Incline Toward Longer Runs of Features

Recapitulation for Year Shows 150 More Theatres Playing Week Stands Than in 1918; 530 More Changing Programs Twice a Week and 70 Per Cent of Daily—Change Houses Adopting Two-Day Engagement Plan

ONE HUNDRED AND FIFTY more theatres are playing productions for week stands this year than in 1918; this year 530 more theatres are changing programs twice a week than the number last year, and nearly 70 per cent of the daily-change theatres have adopted the two-day engagement plan within the last twelve months, according to a summary just completed by First National Exhibitors' Circuit's exchange managers in all parts of the United States and Canada.

Probably the most significant fact arising from the completion of this index to exhibitor tendency is the fact that there is a general inclination on the part of showmen for longer runs—those who last year showed feature productions for a week are now lengthening the runs into ten days and more; exhibitors who last year booked attractions for three and four days are extending the runs to week-stand engagements. And perhaps the most startling and radical departure from exhibitor attitude of the last year is the nation-wide tendency to eschew the daily change. On an average, 70 per cent. of the exhibitors handling First National attractions, and who advocated single-day runs last year, have increased their engagements to two days and sometimes as much as three days.

Not a Local Situation.

The situation is not confined to one prosperous locality nor attendant upon the work of several industrious exchange managers. It is as plainly evident in Toronto as in Forney, Texas; as true in California as in the New England states.

A consensus from explanations given by the various exchange managers indicates that exhibitors have learned by costly experience that a little added exploitation will result in bringing crowds for a two-days' showing, and that the print which would in the event of a one-day stand spend the following day in transportation can in many cases be obtained at a smaller proportionate price for the two days.

An illustration of the remarkable increase in the length of runs that has been brought about during the past year is shown by figures compiled by Sam Edwards, manager of the First National Exhibitors' exchange in San Francisco. Last year there were twenty-five fewer theatres in Mr. Edwards' territory that played attractions for a full week, than at the present time. There are forty more theatres playing attractions at the two-a-week, the majority playing three and four different pictures each week. And 60 per cent. of the theatres which last year were practising the daily change system have this year dropped the system in favor of the longer runs.

In the territory served by the First National Exchange of Milwaukee, H. J. Fitzgerald, manager, has authorized the statement that in his territory there are approximately seven theatres running special productions seven days, whereas a year ago there were but two; there are five theatres running special productions five days against a maximum limit of three days a year ago; there are fifty theatres running attractions three days against a two-day maximum of a year ago, and about 100 theatres using attractions for two days, whereas the limit last year was a one-day engagement.

Similar reports which compare favorably to the results quoted in the foregoing are announced by First National exchanges at Boston, Buffalo, Chicago, Cleveland, Dallas, Denver, Detroit, Indianapolis, Los Angeles, Louisville, Minneapolis, New Orleans, Omaha, Ottawa, Philadelphia, Pittsburgh, Richmond, St. Louis, Salt Lake City and Toronto.

The spirit of longer runs for attractions has spread into Texas, where it is announced that every city of 75,000 population or over is running attractions for a minimum of one week.

According to Floyd Brown, Indianapolis manager, the special attractions are playing week runs in eight towns outside of that city, whereas last year four days was the limit in each of these centers. Indianapolis records further show that there are approximately forty theatres which formerly changed three or four times a week that are now running attractions three and four days.

Smith Signs Big Contract With Duncan, Serial Star

ALBERT E. SMITH, president of Vitagraph, has signed William Duncan, the serial star, to a contract which makes Duncan among the highest paid artists in his particular field.

Under the new arrangement Duncan will start a super-serial on which it is announced that $1,000,000 will be expended.

In a telegram to John M. Quinn, general manager, Mr. Smith declared that the Duncan productions now on the way will usher in a new era in the serial division of motion pictures. It is his opinion that the productions will establish the permanent achievement of super-serial science.

When interviewed after signing his new contract, Mr. Duncan said: "I am convinced that the day of big serials is here at last; and that from now on every first class theatre will run these continued subjects in the same fashion as every first class magazine runs serial stories. It is my ambition to make this coming serial the climax of all my efforts in this line, dramatically, scenically and sensationally."

The Tide in the Affairs of Men Which Leads to Fortune.
The fortune being the gold mine behind Doug Fairbanks' second United Artists' "When the Clouds Roll By," from which the flood scene above is taken.

American Premiere of "Lone Wolf's Daughter" Scheduled by Dineen for Moir Houses, Chicago

W. W. HODKINSON Corporation announces the premiere presentation in America of J. Parker Read, Jr's, second Louise Glaum special production, "The Lone Wolf's Daughter," at the Alcazar Theatre, Chicago, for a two-weeks' engagement beginning December 21. This first booking and presentation of the big Louis Joseph Vance story was made by W. C. Dineen, general manager of the Moir chain of theatres in Illinois, and the first print for the engagement was sent by messenger from the Thomas H. Ince studios in Los Angeles, where Mr. Read's productions are made.

The conditions under which Chicago exhibitors were the first in the country to see this big new production were peculiar. An executive of the Hodkinson organization going to Chicago for a hurried business trip, wired ahead that he was bringing a picture in which the big first runs of Chicago undoubtedly would be interested and suggested that these exhibitors be invited for an advance screening on the following day.

Many Prints Called For.

Perhaps a dozen of Chicago's leading exhibitor factors with individual houses or circuits accepted an invitation to see a picture whose title, star or producer they did not know until the picture was flashed on the screen. At the conclusion of the showing S. J. Goldman, Hodkinson's Chicago manager, closed his first run contract with Mr. Dineen, who, coming from Canada recently to operate their Moir theatres, has had a series of conspicuous successes to his credit in the Rose, Boston and Alcazar theatres.

"The Lone Wolf's Daughter" is now available for pre-release, protected run engagements in the largest cities and has been booked to date by each first-run exhibitor who has seen the picture in the half a dozen cities where the prints have arrived for screening. In the Chicago territory booking of the first-run factors is virtually completed and the volume of business thus far calls for a larger number of prints in simultaneous use in the territory than have ever before worked on a picture distributed in the zone by the Hodkinson organization.

Constance Binney in Stage and Screen Play in Chicago

WHEN "Erstwhile Susan," the first picture which Constance Binney has made for Realart, comes to Chicago, it is expected to reap the benefits of an unusual popularity created by the star's appearance there in her stage play "39 East."

Constance Binney recently began an indefinite engagement at the Princess Theatre. On the opening night of the play all previous records at this Chicago theatre were broken.

Miss Binney appears in Chicago fresh from a tour which embraced the cities of Washington, Philadelphia, Cleveland, Detroit, Toledo, Ann Arbor and South Bend. As in the case of other cities, Miss Binney's first Realart picture, "Erstwhile Susan," will be shown in Chicago during the period of her stage engagement. The picture play is scheduled to be shown in the city at the Playhouse next week.

W. H. Willard, Realart's manager in Chicago, reports that the Playhouse exploitation men are anticipating the showing of "Erstwhile Susan" by splendid advance publicity. Throughout the loop district of Chicago they have posted colored photographic enlargements of Miss Binney. In the upper left-hand corner of these posters are the words: "Now appearing in '39 East' at the Princess," and in the lower right-hand corner is the announcement:

"Will appear shortly at the Playhouse in 'Erstwhile Susan,' a Realart picture."

Rothacker's Fast Work Gets Print Out in Time for Show

TIME, tide and the motion picture projection machine wait for no man. When a print of Anita Stewart's "Mary Regan" was returned to the Cleveland First National Exchange it was found that 400 feet of one reel were missing. There had been a fire. "Mary Regan" was booked in a Cleveland suburban theatre next day, and that was the only print the Cleveland office had available.

The projector was due to blink open its fiery eye at 11 o'clock the following morning. The Cleveland exchange long-distanced to ask the Rothacker Film Manufacturing Company's Chicago plant where the "Mary Regan" negative is kept, whether it could be done.

The night watchman received the telephoned S. O. S. at 8.30 in the evening. G. H. Gibson, superintendent of laboratories, was at the plant at 9.06. By 11 o'clock a special messenger was aboard a train for Cleveland, carrying the 400 feet of celluloid.

We're Very Partial to the Talmadge Sisters; and in That We're Distinctively Individual—One in Nine Millions.
Beulah Livingstone, publicity expert for the Talmadge girls, could better describe these stunning views. Left to right we see: Norma, featuring tassel and cane; Constance with the famous Talmadge "Bob"; Constance in "Two Weeks," her coming First National; Natalie, who will appear with Constance in this picture; and Norma in her new ermine evening wrap.

Big-U to Pay for Industrial Showings

Rival Exhibitor Bodies Give Plans Paralleled in Statements from Leaders

REVOLUTIONARY in character is the statement coming this week from Alfred S. Black, president of the Motion Picture Exhibitors' League of America, concerning the arrangement made by him on December 5 whereby the Universal Film Manufacturing Company will compensate exhibitors for the showing of educational and industrial pictures released by that concern.

Mr. Black, in his statement, admits the revolutionary character of the plan, but states that the agreement means "that the distribution of industrial and educational motion pictures is being placed on a sane basis with profit for all."

The educational and industrial department of Universal, under the general managership of Harry Levey, is responsible for the new plan, and Mr. Black gives a large amount of credit for the development of the industrial angle of the motion picture to Mr. Levey.

Besides the fixed sum which exhibitors will receive for the use of their screens, the Motion Picture Exhibitors' League of America will receive a percentage of the gross revenue realized by Univeral for the distribution of the pictures. This money will go into the general fund of the organization.

For exhibitors to attempt to stop the showing of industrial and educational pictures, says Mr. Black, "would be like trying to sweep the ocean back with a broom. It simply can't be done. Yet the exhibitors as a whole have been going it blindly, and deriving no direct revenue from the industrial and educational use of their screens."

A two-page announcement from Mr. Black appears elsewhere in this issue.

FOLLOWING up page "warning" announcements in our columns for two weeks, Sydney S. Cohen, chairman of the organization committee for the Motion Picture Theatre Owners of America, announces this week that the committee is completing the final details relative to the protection of the screens of members of the organization from "advertising propaganda."

Under the plan announced by Mr. Cohen last week, the Motion Picture Theatre Owners of America will distribute industrial and educational pictures on a co-operative basis.

Pictures distributed by Motion Picture Theatre Owners, the rival exhibitors' association to Motion Picture Exhibitors' League, will be selected "under the experienced and trained eyes of the best known directors, and with casts which will read like those of films projected in the largest Broadway theatres." Such care as this, declares Mr. Cohen, will provide pictures which will not prove offensive to the most critical.

The co-operative plan for compensation to the exhibitor was originated by Sam Bullock, of Cleveland, and Fred Herrington, of Pittsburgh, and successfully tried out in both cities.

"State and local organizations in practically every State in the Union," declares Mr. Cohen, "have grasped the importance of this movement. They have seen in it an emancipation from the influence of the producer who asks them to project pictures with remuneration."

When asked his opinion concerning Mr. Black's arrangement with Universal, Mr. Cohen said, "I have nothing to say at present."

BRITISH ENGINEER SEEKS IDEAS HERE

Major Grierson Tells Projection Expert How Our Theatres Differ From Those of England

MAJOR R. GRIERSON, formerly of the Royal Engineers, now chief engineer of Provincial Cinematograph Theatres, Ltd., and Associated Provincial Picture Houses, Ltd., which have, either in operation or ready to open, thirty-eight high class theatres, has been in the United States for some time seeking ideas for the possible improvement of English theatre practice. The writer had the pleasure of entertaining Major Grierson at lunch afterward spending the afternoon showing him the Strand Theatre in Brooklyn.

The major is deeply interested in theatre practice in this country and Canada. He finds the chief difference to be one of presentation. Our theatres are not, he says, appreciably finer, but in England the orchestra is paid very little attention, where screen setting and surroundings are almost entirely absent, as are also the beautiful light effects and carefully planned introductions to features which we use to such excellent advantage. In England, says the major, there is a screen, with its black velvet surrounding, also there is a small orchestra and that is all.

Projectionists Paid Little.

Projectionists are called "engineers," and just now the Kershaw Indominable projector seems much in favor, though from what I could glean from the major's description it has little which would commend itself to us over here. Its chief point of excellence, from the major's viewpoint, is the fact that the film passes down on the objective side of the aperture so that the light reaches no part of the film except that directly over the aperture. Englishmen seem to think this a big advantage. I, however, cannot see wherein there is any appreciable gain, and against it is the fact that it has that abomination, a movable optical center. Projectionists receive an average of about £4 a week, but are now trying to get £5. Seventy-five to ninety amperes of current at the arc is common practice.

We called Major Grierson's attention to the utter futility of expecting to get high class work in the projection room at such a low rate of pay—low even when we consider the difference of the cost of living here and in England. We suggested to him that when exhibitors were willing to pay $75 to $100. a week they could expect to get reliability in projection rooms, and not before.

Men and Women Smoke.

A peculiarity of English theatres is that all men and some of the women smoke, which presents a difficult ventilation problem, also it seriously hampers projection by interfering with the light ray and with vision as well. Ventilation is carried up to even as much as 3,000 cubic feet of air a person a minute, in an endeavor to compensate for the conditions set up by sometimes as many as 1,500 smokers in active operation at once. The absence of smoke struck the Major as one of the conspicuous differences in English and United States and Canadian theatres.

Another pecularity of English theatres is that a theatre seating 2,000 will often operate a cafe in connection seating 1,500. The program will be carefully timed and the items thereon numbered so that the patron can sit in the cafe (not a liquor emporium, but a coffee and tea room) and sip the national beverage, tea, until it is time for the part of the show he or she wishes to see.

Another advantage is that arriving in the middle of a feature, the patron sits in the cafe until time for the next number on the program and is thus saved the annoyance of attempting to pick up the thread of a half played film story. The disadvantage is that the plan calls for very close scheduling, with consequent probably literal murder of all artistic screen effect in projection.

The major was accompanied by a colleague affiliated with the construction end of his company. Both men return to their native land laden with knowledge and ideas which will doubtless soon be reflected in English theatre procedure. RICHARDSON.

Stephenson to Build in Moline.

A syndicate headed by George R. Stephenson, manager of Black Hawk's Watch Tower Park, has purchased property at Fourteenth street and Fifth avenue, Moline, Ill., and will next Spring begin building a $100,000 moving picture theatre. The theatre will be 40 by 150 feet in dimensions, four stories in height, with lodge rooms on the upper floor. It is proposed to erect a theatre on the general plan of the Columbia procedure. RICHARDSON.

Michigan Backs New League.

J. C. Ritter, president of the Michigan Exhibitors Association, was in New York for a few days during the past week. He came East to confer with Sydney S. Cohen concerning the new national exhibitors league, to which Mr. Ritter is lending his hearty support. The Michigan league has 100 members in Detroit alone and has started on a prosperous career with $7,000 in its treasury.

Rambles Round Filmtown

With Walter K. Hill

REVIVING A FEW OBSOLETE NOISES MADE BY MEN IN THE ACT OF EXPRESSING A NO. I FELLOWSHIP

Watllyahav
Lil licker
Havanuther
Sameslast

—o—

Some Titles for a Wet Christmas.

"Jessonemore."
"Fillumupagain."
"Ask the Boys in the Back Room."
"Schooners That Pass in the Fight."
"Make-a-Pick-Me-Up."
"You've Had Anuff."

—o—

Louella O. Parsons headlines:
"Dorothy Dalton Is a Revelation."
From a look at her costume-pictures in "Aphrodite," we'll say she is.

—o—

Easily holding its unique position among periodicals of distinction and class, the Police Gazette is the only publication of prominence that is not included in the appropriations for advertising film-drives of national scope.

—o—

Count that town a dead one that by this time does not boast at least one Capitol Theatre.

—o—

List to George G. Shor.

Declaring that Emanuel List, basso profundo, is in his fourth week at the Rivoli, the pufflicist exclaims:

"And they say Broadway doesn't like the deep stuff."

—o—

At last a Hun submarine has been filmized.
Fox is releasing "The Hell Ship."

—o—

Cause and Effect in Titles.

Paramount lists in its December outpourings:

"Behind the Door," "His Wife's Friend," "The Cinema Murder."

Proving that "Male and Female" are "More Deadly Than the Male."

—o—

Puff! goes the non-flam film in pufflicity:
"Flame of the Yukon" (Triangle).
"Flame of the Flesh" (Fox).
"Flame of the Desert" (Goldwyn).

—o—

Vitagraph pufflicity might explain what "The Climbers" of "The Tower of Jewels" did with the "Human Collateral" they found there.

—o—

Electrically Speaking.

Among **current** films we find **"Lightning** Bryce," a serial.

It will be booked on **short circuits** and the final **shock** comes in the fifteenth episode.

—o—

Can a star come back? is a question asked in Rivoli pufflicity.

In these days of freak dressing we'll say she can.

—o—

Snappy Business Letters.

I. O. U. F. O. B. C. O. D. P. D. Q. H. C. L. R. S. V. P.

—o—

If a green Christmas means a fat graveyard, what will a wet Christmas mean if the Supreme Court so decides?

For one thing—a lean purse.

Suggestions for Prizma Colors.

"Anne of the **Green** Gables," "Mystery of the **Yellow** Room," **"Scarlet** Days," "The **Purple** Mask," "The **Black** Circle," "The **Blue** Bonnet" and "The **Red** Lantern."

Suggestion to Universal Peddlers.

When selling "Blind Husbands" approach your prospective customer with a tin cup and wear smoked glasses.

—H. T. Snowden.

—o—

Blackton Film Carries a Message.—Tradepaper Headline.
A film carrier, as 'twer.

—o—

Uplift in the Films.

Serving soothing soda at banquets given to the trade press is an uplifting idea, in Pat Dowling's opinion.

"Virtuous Wives," "Men," "Husbands," "A Virtuous Thief," "Vamp" and "Sinner" in film titles is more uplift, says he.

"If virtue is its own reward," Pat concludes, "I think they should give away these virtuous pictures.

—o—

"Let's Go!" New Selznick Slogan.—Tradepaper Headline.

More new ones:

"Gidd-ap!" "Siccum!" "Skidoo!" "They're Off!" "Beat It!" "Twenty-three!"

—o—

Southard Brown's Word for It.

Grace Davison, Pioneer star, has received a letter offering a scenario in these woids:

"I have a typewritten mss titled 'If I Escape the Draft, What Then?'

"That tells of our part in the world war, discusses the League of nations and ends up with a solution of the coal strike."

The working title for pufflicity purposes, will be "The Cosmic Urge."

—o—

Sign on a Harlem theatre:

"'Mother I Need You' for 3 days, commencing Dec. 1."

—o—

How easy it will be for the title imitators to ring in on "Who's Your Daughter?"

The whole family is at their mercy.

—o—

George G. Shor, pufflicist for Rivoli, Rialto, declares that Hugo Riesenfeld will conduct the opening performance of his musical show, "Betty Be Good."

It better be good!

—o—

Double Feature for St. Patrick's Day:
"Fighting Cressy" (Pathe).
"A Fighting Colleen" (Vitagraph).

—o—

Ideal cast for "The Four Horsemen of the Apocalypse": Harry Carey, Tom Mix, Bill Hart and Texas Guinan.

—o—

South American "fan" letters to American film females read like Japanese ditto revamped for the occasion.

And they are just as comically humorous and convincing.

—o—

Machine Made Mimeographings.

"Circuit-wide booking."
"Key-city distribution."
"National advertising drive."
Country-wide exploitation."
"Prominent first run theatres."
"An important announcement."
"Widest possible distribution."
"The final analysis."

Exploitation Stunt Suggestion
To Boom "The Girl from Outside."

HAVE a beautiful girl, dressed in gauzy raiment, break down the front door with a sledge at the time your theatre is most crowded. She rushes, screaming, down the center aisle.

When she reaches the orchestra rail, she turns and yells:

"I'm the girl from the outside."

—o—

To get the measure of a film, book it for first run in Reelfoot, Tenn.

—o—

Do "Statistical Figures" Lie?

Pufflicity that pufflicizes a certain campaign of national advertising says, in part:

". . . with statistical figures proving that considerably more than 50,000,000 people will **see and read** the advertisements."

If such were really the case the advertising would be cheap at fifty million dollars!

—o—

"An Adventure in Hearts" (Paramount).
Drawing one of that suit to complete a royal flush.

—o—

Our Guess is Several Columns.

Speaking of a newly arrived fillum magnate, the pufflicist for same writes to wit:

"He has refused to be interviewed upon his plans, but there is no doubt that at the proper time he will have a word or two to say."

—o—

Exploitation for "The Walk-Offs."

Have six pretty girls impersonating May Allison dance the shimmy on your theatre roof and then walk off.

—o—

Judging by the pictures of Hope Hampton, who, for several weeks, has "just finished her first release," we may hope for the best.

—o—

"Through the California Grape Vineyards" is an educational subject that should have good lobby "stills."

Music suggestion: From "Girofle Girofla" that swinging and soulful number. "See How it Sparkles, See How it Shines."

Which same is no "shine" number.

—o—

Drygoods store tie-ups should be easy when "Silk Husbands and Calico Wives" get to the screen—if it ever does.

—o—

Legally apprenticed to Universal, Miss Virginia Brown starts at $75 and, until she becomes of age, her salary can never exceed $750 per week.

For the benefit of those who want to know, the address of the Rambler is the address of this publication.

—o—

Charley Ray is arranging to burn the pockets of picture showmen with some "Red Hot Dollars."

Dust out your fireproof safes.

—o—

Rejoice! He Changed His Mind.

Dear Walthill:

I thought up an unusually good and snappy Ramble, but I know if I sent it to you you'd only accuse me of writing it to get into your column the names of Lewis J. Selznick, Myron Selznick, David Selznick, Sam E. Morris, Elsie Janis, Elain Hammerstein, Eugene O'Brien, Olive Thomas, Owen Moore, Selznick Pictures Corporation, Select Pictures Corporation, National Picture Theatres, Inc., Republic Distribution Corporation and one or two others.

So I decided not to send you the Ramble.

—BEN H. GRIMM.

Supreme Court Decision Prevents Powers from Having Eastman Expert

PROBABLY one of the most important decisions ever made in a law court affecting the manufacture of raw film is that of the Appellate Division of the Supreme Court, fourth department, which holds that the Eastman Kodak Company, of Rochester, N. Y., is within its rights in preventing its employes from entering the employ of a rival concern. The decision is the outgrowth of a suit by the Eastman company to restrain Harry A. Warren from entering the employ of the Powers Film Products, Inc., and restraining the Powers company from employing him.

Previously, a special term of the Supreme Court had decided against the Eastman company. The decision of the Appellate Division is to the effect that the lower courts erred in the matter by modifying injunctions obtained by the Eastman company. The charge that the Eastman company is a trust in restraint of trade is dismissed and the injunction restraining Warren from revealing trade secrets of the Eastman company is not altered.

This case was brought to court as a test case.

Prevents Wage Competition.

Probably nowhere in the world is there another city in which so many people are engaged in the manufacture of raw film, which would mean that if a rival concern came to Rochester and was willing to pay higher wages many of the workers would be willing to take employment, provided they were legally permitted to do so.

Warren was employed by the Eastman company as an emulsion coater. He left the employ of the Eastman company and entered the employ of the Powers company at a higher salary. The Eastman company immediately secured an injunction against him and the Powers company, by which he was prohibited from working for the Powers company and forbidden to reveal any of the trade secrets of the Eastman company. A special term of Supreme Court later modified the injunction, permitting Warren to work for the Powers company. The Eastman company appealed from this modification.

May Preserve Secrets Inviolate.

The Powers company held that the Eastman company was an unlawful monopoly in restraint of trade. In regard to this, Justice Lambert says: "This court is not concerned with whether the plaintiff is a trust within the meaning of the Sherman and the Clayton acts. We have no province to enforce these acts and no jurisdiction to determine the precedent fact of the existence of an unlawful combination."

Justice Lambert in his opinion also stated "that the plaintiff was not bound to spread its secrets in detail through a complaint in an action wherein it is sought to preserve them inviolate. It is sufficient for it to allege the ultimate facts of existence of processes, secret in character."

In regard to the employ of Warren by the Powers company the opinion says: "If he is permitted to enter this employ, injunctive relief in form against imparting of such special knowledge is more than likely to prove inefficient. The mere rendition of the service along the lines of his training would almost necessarily impart such knowledge to some degree. Warren cannot be loyal to both his promise to former employer and his new obligation to the defendant company."

The Laughs of Fourteen Years Help Publicity on Hall Room Boys Comedies Handled by Cohns

THE full benefit of more than fourteen years of publicity is in a large measure responsible for the success of the series of Hall Room Boys' Comedies being distributed by Jack and Harry Cohn.

For that length of time, in upward of 100 newspapers throughout the United States, a cartoon strip created by H. A. MacGill has depicted the activities of these two boys.

The value of Mr. MacGill's cartoons as a publicity help in the distribution of these pictures has been augmented in the last week by the Cohns by the provision to each of the exchanges handling them of complete publicity campaigns with each release. Newspaper halftones and combination advertisement cuts, press stories and program copy now constitute a share of the service which is given with each release.

Nearly All Territory Closed.

The brothers have announced that all territory in the United States has now been contracted for with the exception of Louisiana and Mississippi.

Hall Room Boys' Comedies are released every two weeks, only, however, after the productions as completed in the studios of the National Film Corporation at Hollywood have been given thorough inspection and editing at the New York offices.

"We are constantly seeking to improve every feature of production," the Cohns have declared. "Better stories as well as a better quality of production are only necessary to make them even more successful than they have been."

To Build Big Theatre in Yakima.

Jenson and Von Herberg of Yakima, Wash., have closed a deal by which they purchased from C. A. Riemcke a fifty foot frontage on Yakima avenue, for $65,000. They will at once erect a new structure to be modeled after the Liberty Theatre in Seattle, though smaller, to cost about $75,000.

Settlement of Peace Treaty Vitally Affects the Industry

IT is not a matter of party politics. The prosperty of moving pictures depend upon Treaty-Made Peace. Unless rates of exchange in foreign lands can be stabilized the future of moving pictures will be immeasurably impaired.

Every man or woman who depends upon the screen in even the most remote manner for a living should write to Senators representing their respective states and demand a settlement of peace by treaty.

The foreign market, by enlarging the scope of the manufacturer, makes it possible for American pictures to be produced on a scale that warrants investments above $50,000.

Unless exchange rates can be stabilized and foreign money restored to something approaching pre-war value the American producer of moving pictures will find that market obliterated because foreign money is fast becoming almost valueless on the basis of the dollar.

France and England are in close commercial alliance. Only by the treaty can America enter into the full benefits of the League of Nations with England and France.

If the foreign market becomes barren because foreign money is not stabilized the American producer cannot continue the sumptuous production of pictures the American public has learned to expect.

The moving picture showman will not have such good pictures—such beautifully produced and well acted pictures—to present, and the public will begin to lose interest in the screen. These facts are as sure as Christmas precedes New Year's Day by exactly one week.

It's time the moving picture industry took concerted action; it's time for every worker in a studio, every office employe, every theatre manager, usher, projectionist and ticket-chopper took pen in hand and wrote to his Senator. While the politicians dilly-dally the moving picture industry stands, with every other American exporting industry, to suffer damage that cannot be estimated.

Roster of Authors Who Have Contributed to Fox Pictures Constitutes an Impressive List

GOOD motion pictures are necessarily based on good stories. This is why William Fox has obtained the works of some of the leading authors of the country. During the past two years the pens of about fifty of the foremost authors of America have been used in Fox films. Among these authors figure such masters, now dead, as Henry Wadsworth Longfellow, Mark Twain and Charles Reade. Another, Henry M. Blossom, author of "Checkers," passed to the Great Beyond during the past year.

Among the present day writers who have contributed to the Fox program are Louis Tracy, author of "Wings of the Morning," the latest William Farnum production; William McLeod Raine, author of "Eastward Ho!" in which William Russell starred; Harold Titus, who wrote "The Last Straw;" Edgar Franklin Stearns, "The Web of Chance;" Charles Neville Buck, "The Mountain Woman;" Victor Bridges, "The Lady from Longacre;" Bettina Von Hutten, "Pam;" Paul Dickey, "The Lincoln Highwayman;" Jackson Gregory, "Joyous Troublemaker;" George Goodchild, "Tiger's Cub;" Varick Vanardy, "Alias the Night Wind," and Julia Burnham, "Lure of Ambition."

"From Now On," a George Walsh picture not yet released was adapted from a story by Frank L. Packard, which ran as a serial in one of the popular magazines. Another story by Mr. Packard, "The White Moll," has just been secured by Fox.

Zane Grey Gave Four.

Zane Grey has contributed such stories as "The Last of the Duanes," "Riders of the Purple Sage," "The Lone Star Ranger" and "The Rainbow Trail," all of which were screened with William Farnum as the star. Then there are Max Brand's "Lawless Love" and "The Untamed;" Natalie Sumner Lincoln's "The Official Chaperon," now in course of making with Peggy Hyland in the stellar role, and "Sacred Silence," by Anna Alice Chapin, the picture in which William Russell made his debut under the Fox banner. The name of H. H. Van Loan will long be connected with the Mix thrillers.

Other authors who have contributed to Fox Film Corporation are Henry Clifford Colwell, Clyde Westover, Izola Forrester, Maibelle Heikes Justice, Gelett Burgess, Charles Alden Seltzer, Fred Jackson, Roy Somerville, E. Lloyd Sheldon, Pearl Doles Bell, Perely Poore Sheehan, Justin Huntley McCarthy, Benjamin Brace, Percy Hiram Maxim, George Horace Lorimer, Forrest Halsey, Clarence E. Mulford, Ralph Connor, Kate Corbaley, William C. Lengel, Carlyle Moore, Edwina Levin, Mann Page and Henry Albert Phillips.

Daring Airplane Jump in Pathe News.

All the great feats performed by Pathe News cameramen in filming exploits in the air were far surpassed by the exclusive subject entitled "A Leap for Life," which appears in issue No. 99, showing close-up views of an army airman making a parachute descent from a plane speeding 110 miles an hour. This daring deed was performed by Sergeant Moon of the United States Air Service, a lad hardly out of his teens, but conceded by the entire Aviation Corps to be the most daring man in its ranks.

By means of prearranged signals, three Pathe cameramen, flying in different machines, were able to follow every move of the army lad in his n hazardous leap.

Bluehill! !—Page 960

"BANZI, MISS WALCAMP," SAYS JAPAN

Island of Tea Roses and Pagodas Waxes Wildly Enthusiastic at Appearance of Universal Star

WHILE Universal is wrestling with the arduous task of selecting a proper title for Marie Walcamp's serial which is now called "The Petals of Lao-Tze," Miss Walcamp, Director Henry McRae and a large company are working just as hard in Japan to make this serial the best that the Universal has ever released.

Eight weeks ago, the company of eighteen persons and a huge equipment of baggage shipped from Seattle for Yokahama. The first photographs and letters have just been received in New York giving visual evidence of the enthusiastic reception of the company of which the Universal had only heard through meagre cablegrams. From all accounts Tokio has gone "crazy" about Marie Walcamp and she has taken an equal liking to Tokio.

Miss Walcamp is the idol of the "movie" fans of Japan and has been for years. Her serials have been extremely popular there, exhibitors fighting for the exclusive privilege of showing them. "The Red Glove" is reported raging over Japan like an epidemic at the present time and Tom Cochrane, manager of the Universal's Oriental office, has wired the home office for more prints of this Walcamp serial.

But with all of the entertaining and theatre appearances, Miss Walcamp has found time to take three full episodes of the serial and they are now on the way to this country. Mr. McRae has selected as backgrounds for his scenes in these episodes many of Tokio's prominent streets and imposing buildings as well as its parks and temples.

Juanita Hansen Signs to Appear in Pathe Serials

JUANITA HANSEN has signed a contract to appear in Pathe serials, according to an announcement from Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Miss Hansen's picture career has been with prominent producers and in every form of picture, features, serials and comedies. She is at present appearing in the Selig serial, "The Lost City," and one of her recent successes was in support of Bert Lytell in "Lombardi, Ltd."

The "Field"—Page 960

With a Beauty Characteristic of All Her Pictures Louise Glaum Comes Now in "The Lone Wolf's Daughter.
Edwin Stevens, heaviest of the heavies, is at the left with Miss Glaum. Scenes from the J. Parker Read production for Hodkinson release.

Little Change in Fuel Situation; Des Moines Establishes Precedent

REPORTS from the Central West indicate that there has been little change in the effect of the fuel shortage upon moving picture theatres. The situation remains serious, except in Michigan, Ohio and Wisconsin. In Iowa, Missouri, Illinois, Indiana and Kentucky exhibitors are making the best of the situation. Many of them have closed, others are doing a limited business. There has been a general scramble for oil stoves and other heating apparatus, and gasoline-driven dynamos and even farm tractors to run their projector machines in case electrical current is cut off.

In his weekly letter from Chicago James S. McQuade writes that theatres have been put on the non-essential list. Pictures theatre owners cannot ask for coal until the shortage is ended. It is said that every picture theatre has a fair supply on hand. Theatrical men are making charges of discrimination. The operations of legitimate theatres have been curtailed.

The First National Exhibitors Circuit has heard from L. D. Balsly, its Kansas City manager, that the Film Board of Trade, represented by Walter Lampkin, a former regional fuel administrator for the district, and the Moving Picture Exhibitors Association. have succeeded, by means of a well-conducted publicity campaign, in opening picture theatres closed by local mandate.

The theatres were closed on December 1. Other towns followed suit, affecting the business of the exchanges with particular severity. Exhibitors then started the campaign, charging that the fuel administration was largely dominated by the chamber of commerce.

At the time of writing the only city in Indiana where theatres were closed was Oxford, where the power plant was shut down. In Columbus, the city authorities are urging citizens to attend the motion picture shows and conserve fuel and light in their own homes. In Lafayette all business places were ordered to refrain from using electric lights. Drug stores were restricted to one light and theatres were required to remain closed until 4.30 o'clock in the afternoon and cease operations at 9 o'clock in the evening. Theatres in Richmond expect an order to close at 5 o'clock. In Shelbyville the exhibitors have been restricted to four shows a day and fear a complete shutdown. In Anderson outside displays have been restricted, but there was still current for projection machines and inside lights.

General theatres in Louisville and the Southeast have been put on a short schedule, starting at 1 and closing at 10.30 p. m. As most of the downtown theatres do not open until 11 o'clock in the morning, they are losing a couple of hours of business a day.

All industry in the Southeast has been put on a forty-eight-hour a week basis. The early general closing packs the theatres between 4 and 6 o'clock, as everything is closed and there is no place to go. Night attendances, however, have not been good, as the retail district, especially Fourth avenue, is dark and dismal. More than sixty trains operating through Louisville have been ordered taken off. This will cause many theatres to be without new programs.

Des Moines Theatres Used to Uphold Public Morale

DES MOINES theatre owners are jubilant over the preference shown them in the recent stringent closing orders passed by the city council and fuel administration to conserve coal, now almost unobtainable in Iowa. Although a six-hour day for offices and stores is in effect here, all theatres are running on regular schedules.

After a one-day trial of dark theatres, Sunday, November 30, the fuel administration came out in a statement favoring the amusement places, to keep up "morale" during the present crisis as during the war.

"The matter of opening the churches and theatres was discussed at length," the statement reads. "The judgment of the meeting and the experience of the fuel administration was to the effect that when people are at church or at places of amusement there is a distinct saving of fuel in the homes. Fires are banked and lights are turned off.

"This was the controlling consideration in leaving the churches and places of amusement open and the question as to whether the closing of all places of amusement was a wise policy at present."

Omaha Exhibitors Threaten To Take Court Action On Closing Of Houses

THE following telegram from Omaha, Neb., dated December 10, was received shortly before press time: Omaha exhibitors were threatening to go into court with their fight to open their theatres, armed with telegrams from New York film men saying that Fuel Administrator Garfield felt that the order closing theatres should be rescinded and with news that the coal strike was at an end.

Committee to See Fuel Heads.

A committee from the Omaha Film Board of Trade called on the Omaha Fuel Administration Committee to plead for the privilege of opening. The film men said they would burn oil in their theatres and that they would open only during the evening, and they argued that heat in homes would be saved because people would not require heat in their homes while they were in the theatres, but the committee refused to grant their appeal, saying it is likely that the Omaha theatres will have to remain closed until Christmas or later, or until the fuel situation in Omaha is less acute.

The Omaha theatres were closed a week ago. The Film Board of Trade met in the Chamber of Commerce rooms in Omaha today and appointed a committee to go before the fuel administrators with telegrams that had been received by Harry Graham, manager of the Pathe exchange, and Sidney Meyer, manager of the Fox exchange, from their New York offices, saying: "I understand from United States Senator Reed that Fuel Administrator Garfield had wired all sectional fuel administrators to rescind orders closing theatres. This was due to the fact that by the theatres being kept open fuel was conserved on account of the number of people who by visiting the same used neither heat nor fuel at home. This is a national order. This order means that all theatres will from now on be kept open."

Insist Amusements Are Essential.

The committee appeared before the Omaha fuel administrators, but were told such orders had not been received from Mr. Garfield, and until they were received, or until the local situation was relieved the theatres could not open. When the committee reported back to the Film Board of Trade, resolutions were passed declaring the amusement industry should remain an essential, as provided by the Lever wartime act.

May Take Matter to Court.

Representatives of the film industry in Omaha declare they have exhausted all courtesies in attempting to deal with the fuel administration. They are now talking of fighting in court, or of opening their theatres despite the orders of the local fuel administration. During the last week Omaha has seen the coldest early December weather in its history. Scores of theatres in small towns and cities throughout the Omaha territory have been closed. Some will not open for weeks, or until coal is received to relieve the situation, which in some places has become acute.

It's All Over!

As Moving Picture World goes to press comes the welcome news that the striking miners have accepted President Wilson's plan of settlement, will return to work at once and will bend all their energies toward full production. It will be many days before the fuel shortage is relieved in the Central West, which was by far the worst affected by the strike, but exhibitors can now face the future with confidence, knowing that the fuel and railroad administrations will rush supplies to the sections worst affected.

Keeping in Personal Touch

By Sam Spedon

WHILE browsing about New York's film center this past week we met John F. Pryor, of the firm of Pryor Brothers of Danville, N. C.; R. D. Craver, of Charlotte, N. C.; Fred Schaefer of Chicago; P. W. Meyer, of Minot, N. C.; Fred Siegert, of Milwaukee; Jack Otvale, of Chicago; Tom Norman, of Racine, Wis.; A. L. Sams, of Winston-Salem, N. C.; R. E. Finlay, of Norfolk; Price Kingsley and Frank Zambreno, of Chicago. All interested in the United Pictures Theatres and are in New York to attend the election of U. P. T. directors for the ensuing year.

* * *

The Hill Crest Theatre at Tarrytown, N. Y., has been purchased by Irving Rosenthal.

* * *

Dwight Cleveland, manager of the scenario department and George Stout, studio manager, of the Hallworth Pictures Corporation, are in New York from Los Angeles. Mr. Cleveland is negotiating for some stories for future production. He says adaptable screen stories are not so plentiful as he had hoped to find them, but he is willing to be shown, if they are available.

* * *

Dave Kisson has been added to the camera staff of the Marshall Neilan productions. He is a man of long experience and was Mr. Neilan's cameraman several years ago with the Famous Players-Lasky Company.

* * *

Antnony Kelly's latest dramatic offering, "The Fanthom Legion," had its opening presentation at Play House in New York, Wednesday evening, December 3. The Motion Picture Directors' Association attended in a body. Among members present were many personal friends of Mr. Kelly, whose scenarios have been directed by them.

* * *

Harry Buxbaum, Famous Players-Lasky sales representative at Pittsburgh, will be in New York about January 1. Our informant said his stay will be permanent, as manager of the F. P.-L. New York exchange, succeeding Arthur Whyte.

* * *

I. Bernstein has taken over the Eden Theatre of Waterbury, Conn., diving him three houses in that town.

* * *

Roy W. Neille, who directed E. K. Lincoln in "The Inner Voice," has finished that picture and it is now in the editing process. Mr. Neille is now directing a feature starring Norma Talmadge.

* * *

Paul Scardon, who is directing "Partners of the Night," the second Goldwyn production of the Eminent Authors series, first one made in the east, has finished taking the indoor scenes at the Biograph studio in New York. He leaves, with his players, for locations near Charleston, S. C., on December 15.

* * *

Ida Harrison, general representative of the Atlas Film Corporation of Newton, Mass., has been in New York the past three weeks. She is engaged in casting for "The Place of Honeymoons." The picture was purchased by the Atlas and will be exploited by the Pioneer Film Corporation.

* * *

Tom Powers, for a number of years with the Vitagraph and who played the lead in the stage play, "Mile a Minute Kendall," also with Henry Dixie, has just returned from aviation service in France and is now in New York. Mr. Powers has several offers for screen and stage, but feels he is entitled to a brief rest.

* * *

Warner Oland writes from Glendale, Cal., that he is busy on the Pathe serial, "The Third Eye," with Eilene Percy and ere long will return to New York. He longs for the bright lights.

* * *

The Jesters Club of New Haven, Conn., is preparing for a jollification on Christmas eve, or a day or two before. This means that all the exhibitors and film men of New England will be there.

* * *

The exhibitors of North Carolina and adjacent states will hold a convention at Wilmington, N. C., either on December 15 or the early part of January.

* * *

Alfred Gottesman, has sold the Booth Theatre, Boston Road and 181st street, New York City, to G. Zillman. Mr. Gottesman is looking for another location either to build or buy.

* * *

Mr. Lemondello, of Greenwich, has purchased the Rialto Theatre at Naugatuck, Conn.

* * *

Charles Reed Jones, free lance press agent, handling the personal accounts of several players, will exploit "The Woman in Grey," a new serial starring Arline Pretty. It is to be sold as a state right proposition.

* * *

J. L. Falk, Maritime representative of the Perkins Electric Company of Montreal, reports after a trip through his territory on December 1, that he has installed during the trip twenty new projection machines and screens at St. John, Moncton, Fredericton, McAdam, La Havre, Anapolis Royal, Springhill, Chatham and Bathurst. Mr. Falk says: "The Maritime Provinces are going ahead by leaps and bounds. Both exhibitors and operators are giving projection their most careful attention."

* * *

Harry J. Rockafeller, proprietor of the Shubert Theatre of Asbury Park, N. J., was arrested, according to report, at the instance of officials of the Lord's Day Alliance, and held in $500 bail for conducting a picture show on Sunday. Similar warrant is issued for Charles Ryan, manager of the Savoy and St. James theatres. Sunday moving pictures have been shown since last Spring, the net proceeds going to charity. The Alliance say even this is contrary to law.

* * *

Oscar Eagle, besides being a motion picture director, is at present supervising the production of "Zip—Goes a Million," the musical version of "Brewsters Millions."

* * *

Ned Finley, well known in Vitagraph productions, who had his left hand amputated, is president of the Finley Pictures Corporation, producing two-reel pictures of mountain and North Western type.

* * *

C. A. Meade, who at one time represented the Vitagraph at Dallas and Cleveland, is now associated with the C. B. Price Company, Inc., exporters and importers of motion pictures.

* * *

Adolph Weiss, one of the heads of the Numa Pictures Corporation, left for the Coast on Saturday, December 7. He went to join "The Return of Tarzan" players who are now at Los Angeles.

* * *

Marcel Morhanges, president of the New York Exchange of Buenos Aires, renewed his contract with the Vitagraph for all their output until 1922 for Argentine, Uruguay and Paraguay. He bought a number of other productions through his American representative, L. H. Allen. He returned to Buenos Aires on Friday, December 6.

* * *

Hariette Underhill, motion picture writer for the New York Tribune, has been very ill and is in one of the New York hospitals.

* * *

M. M. Gonzales, manager Devoto and Cia, headquarters Buenos Aires, has bought "Broken Blossoms" and "Birth of a Nation" and other productions through his American agent, Guy Croswell Smith.

* * *

James L. Lederer, an old time film man and brother of George W. Lederer, is engaged as a representative for C. B. Price Company, Inc.

* * *

R. E. Finlay, in the early days associated with Mitchel Mark at the Strand in New York, is now the manager of the new Broadway at Norfolk, Va.

* * *

E. V. Richards, vice-president of the Saenger Amusement Company, of Louisiana, also franchise holder of First National, is stopping at the Hotel Astor, New York, where he will remain for some time.

Chicago House Must Go Cold

By James S. McQuade

FUEL CRISIS HITS PICTURE BUSINESS

All Windy City Theatres Put on Non-Essential List by Coal Committee Chairman—Exchanges Suffer

MONDAY night, December 1, after the announcement of Fuel Administrator Garfield was made at Washington, the regional coal committees of Chicago and the Northwest, of which T. W. Proctor is chairman, placed all theatres in the city—dramatic, moving picture and vaudeville—on the non-essential list. Tuesday morning, December 2, the Allied Amusement Association held a meeting at headquarters of the first mentioned organization in the Consumers' building to consider the proposed closing order. M. A. Choynski, president of the A. A. A., occupied the chair.

Harry Ridings, manager of Cohan's Grand, and president of the Chicago Theatrical Association; Harry Powers, manager of Powers' Theatre; John J. Garrity, manager of the Garrick; U. J. Herman, manager of the Cort, and Harry Singer, manager of the State-Lake, represented the theatrical organization. The A. A. A. members present included Aaron J. Jones, Peter J. Schaefer, Adolph Linick, Nate Ascher, Harry Lubliner, M. A. Choynski, Max Hyman, Robert R. Levy, Ike Bearkson, Marks & Goodman, Henry Schoenstedt, George H. Hopkinson, Andrew J. Karzas, Sam Katz, Frank Schaefer, H. M. Newell, Louis Zoller and others.

Is Unfair Discrimination.

It was the opinion of those present that to place some industries on the non-essential list and close them, while others in the same class were not listed and permitted to continue business, would mean unfair discrimination. They held that if the theatres were closed, then all industries in the non-essential class should also be closed.

A committee of four, including Aaron J. Jones, Nathan Ascher, Harry Ridings and Harry Powers, was chosen by the meeting and instructed to call on Levy J. Mayer, the well known Chicago lawyer, and engage him as counsel to represent all the Chicago theatres.

It was pointed out at the meeting that every theatre in the "Loop" and 400 outside of it had voluntarily turned out all their electric signs, electric display advertising and the lights on all their fronts, Monday night, December 1. This order was issued by the Allied Amusement Association and was strictly carried out, without any action whatsoever on the part of the Chicago regional coal committee.

Conference With Coal Committee.

The theatres' committee, accompanied by Levy Mayer, called on the regional coal committee late Tuesday afternoon, and after two hours conference it was decided by the coal committee to ascertain just how much coal each theatre would consume without front lights, electric signs or displays, promising to give a decision Wednesday, December 3. This decision was published in full in Thursday's dailies and applies to the entire State of Illinois. The section governing dramatic, vaudeville and picture theatres reads as follows:

"Theatres, vaudeville houses and similar places of amusement—not including motion picture houses—shall be restricted to six performances a week, namely, one in the afternoon and five in the evening, and enjoined to exercise at all times the greatest economy in illumination.

"Inasmuch as motion picture houses consume very little light they are excepted from regulation as to hours, but required to effect all possible economies in the use of light and heat. Use of service by theatres, vaudeville houses and motion picture houses, outside of hours of operation, shall be only sufficient to safeguard against freezing."

Cannot Request Coal.

As the order applies to Chicago picture theatres it is strictly understood, as explicitly defined by Mr. Proctor of the regional coal committee, that no coal must be asked for by picture theatre owners in the city during the dearth, and that they shall cut out all front displays and electric signs. It is understood that every picture theatre owner in Chicago has a fair supply of coal on hand and that it will be very carefully husbanded to tide over the critical period.

Pearl White
New view of the William Fox star, coming in a big feature.

The legitimate and vaudeville theatres of Chicago will be closed on Monday and Tuesday nights and at the Wednesday matinee, only six performances being permitted weekly, including the Saturday matinee. The plan was adopted with the concurrence of the committee representing the Chicago Theatrical Managers' Association and the Allied Amusement Association, their legal representative, Levy Mayer, and Chairman Proctor of the regional coal committee.

Place Assessment on Exchanges.

The F. I. L. M. Club of Chicago, representing all the exchanges in the city, held a meeting Wednesday afternoon to consider the assessment placed on all exchanges in support of the campaign against the closing of all picture theatres in the city. A similar meeting was held in Fraternity Hall, 19 West Adams street, the same day, by the Allied Amusement Association, which was largely attended. At each meeting the assessment asked for was secured.

The fuel order also hits offices, banks and other places of business—all office buildings included—by restricting them to be open from 9 o'clock a. m. to 3.30 p. m. only, the elevator service also being reduced to one only for each building. The heat used outside of these hours must be sufficient only to prevent the freezing of pipes, etc.

Brings Hardship to Exchanges.

This ruling made it impossible for exchanges to receive, inspect and reship their incoming films between 3.30 p. m. until 9 o'clock the next morning, but arrangements were made by the owners of the Consumers' Building, 220 South State, and the Film Exchange Building, 207 South Wabash, for minimum light and elevator service for the inspection of films and their receipt and reshipment. One elevator and two electric lights were permitted in each office in these buildings.

The Fox, Metro and Triangle exchanges, whose offices are in the Mallers Building, 5 South Wabash, were not so lucky. The owner of this building closed all the elevators down tight at 3.30 p. m. Friday, December 5, and extinguished every electric light from roof to basement. Nor would he make any effort to secure from the coal committee any modification of the general order.

Aid Those Needing Help.

Manager Eckhardt, of Fox, immediately made arrangements with the Vitagraph office to give him space to handle the Fox output from 3.30 p. m. until 9 a. m. and Managers Grauman and Smith, of Metro and Triangle respectively, made similar arrangements with the Beehive exchange for their films.

All in all, the week of Monday, December 9, is not likely to be forgotten

by anyone now in the business, in any connection, during his or her lifetime.

Ashes of Bill Stowell Should Rest in Chicago

THE many admirers and friends of "Bill" Stowell in Chicago are moved by heartfelt sorrow over his untimely death in a railroad wreck in South Africa, the news being received by Universal officials just recently.

Great secrecy as to the destination or purpose of Mr. Stowell was preserved by Universal when he left New York, about five and a half months ago, for foreign shores; but it is now revealed that he went to the Dark Continent to film plant and animal life for Univresal and the Smithsonian Institution.

Mr. Stowell spent several happy days in Chicago, on his way from Los Angeles to New York to make his adventurous trip, and during his short stay was entertained by leading exhibitors of the city. At the Woodlawn, where he was the guest of Andrew Karzas, he was given a tremendous ovation for his splendid work in the "Heart of Humanity," in which he was co-star with Dorothy Phillips.

He loved Chicago and its people, for he had made the city his home from his fifteenth birthday until he reached the age of tirty. He made his first theatrical appearance here, at the old Whitney Theatre, and also his first attempt as a moving picture actor, with one of Colonel Selig's companies. He afterward worked for the old American Film Company, playing opposite Harold Lockwood in one of the productions by that organization.

No definite details of Mr. Stowell's death or of his place of burial have yet been given out. It would be only truly characteristic of President Carl Laemmle, of Universal, to learn that he will not permit Mr. Stowell's ashes to remain in the soil of the Dark Continent, but that he will have them brought back and placed for final rest in Chicago, the city that Mr. Stowell loved best.

Ebony Film Produces Story on Spiritualism

DO THE DEAD TALK?" is the title of a new feature recently produced by the Ebony Film Corporation, of Chicago, through special arrangements made with the author of the story, Jack McCollough, who has also directed the screen production.

Work on this picture has been under way for the past three and a half months and it is scheduled for release the latter part of the present month or early in January.

The leading men parts have been sustained by Willard Bert and Grant Fohrman, who are screen favorites with quite a following. Herminia France, who appears in the leading woman's role, is announced as a European actress of some note, who plays her part well.

As the title intimates, the story treats of spiritualism, and President Pollard of the Ebony Film Corporation states that the production has been made in an interesting and entertaining manner.

The feature will be handled on the territorial rights plan.

R. C. Cropper Forms New Distributing Company

R. C. CROPPER, who founded the Beehive Exchange in 1917 and who has been its president and general manager since, recently formed the Cropper Distributing Corporation, a separate concern, which will be devoted exclusively to the handling of world right pictures. He is also president of the new concern, which will have its headquarters in the Film Exchange Building, 207 South Wabash avenue

"Someone Must Pay" Opens at the Rose to Capacity

F. O. Nielsen, who exploited "The Spoilers" with notable success in 1915, in certain territory, on the state rights plan, and who scored brilliantly in his recent campaign with "Mickey," is now handling in his own behalf, "Someone Must Pay," for which he has purchased the rights to Illinois, Indiana, Wisconsin and North and South Dakota. This feature is in six reels and has been pronounced by critics of all the trade publications as being the finest picture yet made by Ivan Abramson, of the Graphic Film Corporation.

Mr. Nielsen is now booking the picture in Chicago, and is meeting with gratifying success. It opened at the Rose Theatre, recently, and played the entire week to "turned-away" business. It scored a like success at the Twentieth Century, the Hamlin and other Chicago houses, and is now in big demand here. Afer the holidays road men will book the picture throughout Illinois, Indiana and Wisconsin.

Mr. Nielsen has revived the old title, F. O. Nielsen Feature Films, under which he made his great success with "The Spoilers." His offices are in room 1302 Consumers Building.

"Someone Must Pay" Goes Over Big in Chicago

Mr. Cropper has secured the world rights to all the new Billy West two-reel comedies, produced by the Emerald Motion Picture Company, of Chicago; also the forthcoming twenty six two-reel comedies featuring Alice Howell, produced by the same company. This gives fifty two-reel comedies for release during the ensuing year. The release of the Billy West comedies has already started and the first of the Alice Howell series will be released in the near future. Mr. Cropper is also in the market for meritorious feature productions.

The Cropper organization will distribute its films throughout the country and it will be represented in all the leading distributing centers in the United States. This arangement will save large overhead expense and will make it possible to sell the Cropper product at appealing prices.

It is understood that Mr. Cropper will cover all foreign markets with the product handled by him. He has been in the film business for the past fourteen years, both as exhibitor and exchangeman, and has a large, loyal following throughout the country.

Hight Joins Cropper.

Will M. Hight, Chicago representative of the Motion Picture News for a year and a half, was recently appointed publicity manager for the Cropper Distributing Corporation, of Chicago. For years prior to his connection with the News he held various editorial positions on the Chicago dailies, and at other times was owner and manager of dramatic and moving picture theatres.

He was manager of the Great Northern and the old Havelin Theatre here, and later owned the Argyle picture theatre, Broadway and Argyle street, and the Sheridan.

Remember How the American Fought for His Love in "Soldiers of Fortune"?
Here you see the story you liked so well in Realart's picturization of Richard Harding Davis' story.

RUBBERNECKING IN FILMLAND

I DID considerable rubbering this week—lingered on many lots, looked at many scenes, lent my ears to many tall and startling statements, and gathered much of what I hope will be welcomed by my readers as pertinent and timely dope.

Adolph Zukor is here and so is Albert E. Smith. Anita Stewart has returned from Gotham, as has also Walter Edwards and Cecil B. De Mille. A million dollar theatre is projected for Fifth and Broadway. Doug Fairbanks has joined the Elks. Jack Dempsey is on his way to Filmland to knock out a few movies.

Montague Glass is in town. He says he came to take a look at Filmland and a special squint at Doug Fairbanks and Charles Chaplin. He's a kind of looking Glass, I take it.

Congratulate Mr. and Mrs. "Ike."

I could make a lot of funny "cracks" about Glass, but I have a hunch that maybe Montague is going to put Abe and Mawruss back in the "fillums" and I want to save up some subtle stuff for anything that may "break" along that line.

Ivan St. John is the proud parent of a son and heir. "Ike" is no longer connected with Filmland, being the Mayor's secretary, as he is, but Filmland has not forgotten the time when he was one of our tallest and ablest press agents, nor Mrs. Ike, who writes fine pieces for the fan magazines under the name of Adela Rogers St. John. They both have the congratulations and the best wishes of Filmland, and this goes for little Ike too.

Our fair city is having another spell of insomnia about the danger of the studios seeking fairer and friendlier fields. The Chamber of Commerce is holding meetings with representatives of the producers.

"Our Fair City" Worried.

Things are to be looked into right away. Causes for discontent are to be found and remedied. They will not need a magnifying glass in their search.

'S Funny How Women Can Drive Cars, Bargains and a Man to Drink, and Never Miss a Thumb

By Giebler

As for the remedy, it is simple. If our fair city will swap some of its "I am holier than thou" feeling for a little of the milk of human kindness, and trade some of its tinkling cymbals for a little charity; quit classing the players along with dogs as undesirable tenants, and ease the itch in the palm with the unguent of "live and let live," all will be well and the winter of our discontent will be turned into glorious summer.

Sometimes as I sit here with my detachable cuffs bearing the pencilled record of my rubbering suspended from the gas jet before my eyes, I shudder, and beads of perspiration decorate the broad expense of my brow like dew drops on a cabbage leaf.

A Lamb Surrounded by Sharks.

This is one of the times. I wonder if you realize what a tough job I've got.

What if I, like Jove, should nod and spill some beans that never should be spilled. What if I should tell the name of the chap, who, in speaking of a full house of treys and deuces, referred to it as "two twos and three threes." Can you imagine what some of our social poker sharks would do to this innocent lamb if they knew?

It's a grand good thing that I hold the movies very close to my vest in a deep and passionate love, and that such birds as H. H. Van Loan, the scenario writer, and others of his ilk, lead me into Marcelle's, T. Bone Riley's and other "eat" places now and then and say, "Go to it, the pleasure is all yours and the expense all mine."

I paid a little visit to Marshall Neilan's studio and watched him making a movie from James Oliver Curwood's story, "The River's End," with Lewis S. Stone, who has stepped over from the regular stage as leading man.

Marjorie Hits the Wrong Nail.

Mickey Neilan says he will have to move as soon as he reaches the end of the river, because Lois Weber wants to come back and make a few movies in her own studio. He is going to New York for a film or so, and he hopes that by the time he comes back his new place will be ready, and that he will have his own happy home thereafter.

Marjorie Daw is playing opposite Mr. Stone. When Mickey started "The River's End," somebody doped out the idea of dedicating the sets, and because Marjorie was going to be leading lady, they said she could "bust" a bottle of pop, make a few remarks, and drive the first nail in the lumber.

'S funny how a woman can drive a car, a bargain, and a man to drink, and can't do a thing with a hammer and a nail without thumping her thumb. That's what happened to Marjorie—she gave her thumb an awful wallop.

Jane Novak Reminisces.

Barney Sherry, George Nichols, Charles West, Wesley (Freckles) Barry, and Leslie Martin, who spent eight years as a northwest mounted policeman, and Jane Novak, who all have parts in "The River's End," were at the studio.

We had quite a little party. Miss Novak is from Missouri, from whence come so many famous folk (Ahem!) and I told her if she would say a few kind words about the old state I would print it in my paper.

But she didn't seem to remember anything of old "Show Me" except the hot summers, cold winters, backward springs, and a few little items about cyclones and the Mississippi River getting on rampages.

Yet if she were to go back to her home town, St. Louis, they would spread themselves in a welcome, make a picture of her standing on one of the Victoria Lillies in Shaw's Garden, and print it in the paper. That's the way we used to treat folks who went away and made names for themselves in the movies.

Baggot Finishing Serial.

I dropped in at Louis Burston's plant, where W. S. Van Dyck was putting the finishing touches to King Baggot's "The Hawk's Trail," a fourteen-episode serial that gives Mr. Baggot a fine opportunity to show himself as a protean actor.

Grace Darmond and Rhea Mitchell are the principal feminine support, and Carmen Phillips, Sylvia Jocelyn, Carl Stockdale, Harry Lorraine, Fred Windemere and George Siegman have parts in the play.

King Baggot is another Missourian. How well do I remember the days when he was idol of the audiences—particularly the girl part of the audiences—when he supported Marguerite Clark, Chrystal Hearne, Wilton Lackaye, James K. Hackett, Amelia Bingham and others out at the old Suburban Gardens.

A Real Oldtime Thriller.

And after he went away, how we used to run his picture in the papers and point with pride to "another of the home town boys who has busted into fame as a movie actor."

After Burston's I stepped next door,

A Thum(b)ping Big Hit
Made by Marjorie Daw in the first scene of Mickey Neilan's "The River's End."

On the Bench
Dot Farley, who plays the lead in Romayne comedies.

where Francis Ford is making "The Gates of Doom." Isn't that a jimdandy title for a serial, and doesn't it sound Francis Ford-y?

Frank says it is going to be one of the old-fashioned, full of mystery, intrigue, plots and counter-plot kind of serials such as he made years ago when he helped to put serials on the map.

The story for "The Gates of Doom" was written by Elsie Van Name, who by the way, is Mrs. Francis Ford.

I dropped in at Christie's for a few minutes, just long enough to see Al Christie and Harry Edwards direct a comedy situation with Teddy Sampson, a new comer at Christie's, and Harry Depp.

Another ex-Missourian.

Harry is another Missourian. Come to think about it, what would the movies do without Missouri? In addition to myself, I can name at least twenty people who are absolutely indispensible to the industry. Some day I am going to form a union of Missourians, and if the movies don't give in to our demands we'll leave 'em flat.

Then I went over to Julius Stern's L-KO plant in the hope of seeing somebody doping out comedy gags, and ran into Robert F. Hill, who is directing "The Great Radium Mystery" for the Pacific Producing Company.

Bob Reeves is hero; Eileen Sedgwick and Cleo Madison are heroines; Bob Kortman is heavy, and Fred Hamer has a great part as the "Dove," a dope fiend in the story.

I was kinda fed up on serials, so I just said "Hello" to Bob Hill and "Howdy do" to Miss Madison, and started away to look up Fred Fishback and his comedians to see if I couldn't pick up a laugh or two, but Hill said, "Stick around a little, we are just ready to shoot." And I stuck.

"Did She? I'll Say So!"

Talk about thrills, safe robbing, real yegg stuff!

A rifle bullet that clipped the pen right out of the hand that was about to sign the Papers! A helpless heroine, hectored and badgered by brutal ruffians, fighting for her life!

"Grab 'er, hold 'er, choke 'er, slam 'er down in the chair."

"Struggle with him, try to fight him off! Fight him! Bite 'im! Bite 'im!"

"Get your hand up there so she can bite you!"

Did she bite him? I'll say she did.

Dirty devils led pale and trembling ladies to the brink of a deep, dank pit, pointed down to old Friday, the fiercest lion of the movies growling over a mess of bloody bones, and hissed "Such will be your fate if you try to thwart us."

Gee, it was great!

Then Bob Kortman showed me how handy he is with a rifle, and offered to shoot a cigarette from my teeth as a final demonstration. But, knowing as I do, that cigarettes are pernicious things, and fearing that some of the young chaps standing around might be encouraged to smoke by seeing a person of my standing in the community indulging in the habit, I was regretfully compelled to refuse the kind offer.

"The Hoof Hold"
Applied by Louis J. Gasnier and Lew Cody on Ed "Strangler" Lewis, champion wrestler.

Rothapfel Praises Views of German U-Boat Attacks

CONCLUSIVE evidence of the reception throughout the United States of the news reel views by the International News in its issue No. 46, which showed pictures of the sinking of Allied vessels by the German submarines, is shown in the following letter from S. L. Rothapfel.

"I cannot help but write and tell you that the subject obtained in the Hearst International News No. 46, 'Sinking of the Merchant Vessels by the German Submarines,' is without question the most thrilling and remarkable picture I have ever seen in my career. The mere fact that you are keeping it in the News certainly reflects to the credit of the Universal Film Company.

"I think so well of this that I am going to hold it over for a second week in the California Theatre."

New William Fox Studio Building Will Be Ready for Occupancy Soon After the First of New Year

WORK on the new administration, laboratory and studio building which William Fox has erected at Fifty-fifth and Fifty-sixth streets and Tenth avenue, New York City, has gone forward so rapidly that occupancy some time in January is expected. The brickwork is entirely completed, concrete floors have been laid, windows placed and steam pipes and wire conduits installed. The huge roof is in place, and all that remains is to put the interior into condition.

The cost of the structure is $2,500,000, its floor area amounts to four acres, nearly 5,000 persons can work within its four walls, and 3,000,000 feet of film can be turned out every week.

The frontage will occupy the entire block on Tenth avenue and the building will extend 275 feet along Fifty-fifth street and 150 feet on Fifty-sixth street. In the basement are the departments for the physical maintenance of the building. Here are a high pressure boiler plant, a series of bins for coal, rooms for electrical apparatus, hypo room and laboratory research quarters.

Has Thirty-five Fireproof Film Vaults.

Physical handling of the films will be done in the rear of the first and second floors, where the laboratory is to be established. On the second floor also are the offices of the film editors and a large room for the use of directors in cutting their films. On the first floor are thirty-five fireproof film vaults for the storing of negatives and prints of films.

For the proper exhibition of completed films twelve large projection rooms have been provided on the first floor. The seats will be arranged on a sloping floor and will be upholstered. Arrangements have been made to provide music in each room.

On the first floor are several rooms for examining films, a rest room for women employes, a men's room and a gymnasium.

Restaurant for Employes.

On the Tenth avenue front of the first and second floors are the executive offices and back of these on the second floor are the dressing rooms and offices of the studio forces. Large private offices are provided for Mr. Fox, Winfield R. Sheehan, general manager, and other executives of the corporation. There is a restaurant for employes, and there are dressing rooms to accommodate 1,000 players. Carpenter shops and working quarters for scene artists, property makers and electricians are provided, also a big wardrobe department, storage rooms and a studio library.

Direct Wire With Branches.

One of the most remarkable features is the top floor, where there is not an obstruction—a great advantage to directors in having interiors set up. Twenty companies can work at the same time in this studio. Each star will have a dressing room with shower bath, locker and wardrobe. Adjoining the studio are twenty dark rooms for cameramen, a first aid room, a drafting room, a room for the technical director and his staff and quarters for draftsmen and interior directors.

Direct communication with Fox branch offices on this continent and abroad will be provided by a telegraph office in the building having connection with all telegraph and cable stations.

Ramps to Each Floor.

Ramps extend from Fifty-sixth street to each of the three floors, which will permit all the occupants of the building to reach the street within a minute. These inclined ways are wide enough to take care of trucks, which can be driven to any floor to unload supplies or scenery for the studios.

Another innovation lies in the large air conditioning plant that will supply washed air and also insure uniformity of temperature during the entire year. Although the thermometer on Tenth avenue may register 98 degrees in the shade, the temperature in Fox offices will be 68 to 70 degrees, which will be the temperature also if street thermometers register zero.

Fox Buys Five More Stories by Distinguished Authors for Farnum, Russell, Walsh and Miss Traverse

WILLIAM FOX, whose established policy it now is to draw upon distinguished authors as frequently as possible for his screen material, announces the purchase of five more such stories for use by his stars.

"The Orphan," a great western story, has been secured as a vehicle for William Farnum. The book was written by Clarence E. Mulford. This is the first of his books to be utilized by Fox and it is planned to give it an elaborate production. According to present plans the picture will be made on the West Coast.

Roy Somerville has begun work on the screen adaptation and the continuity is well under way. It is understood that Mr. Farnum will be under the direction of J. Gordon Edwards.

Also for use by William Farnum, William Fox has purchased from Alan Sullivan the screen rights to that author's story, "The Honor of the Force." This story was published in the Popular Magazine in March, 1917, and was recognized as a most graphic word picture of the Canadian Northwest mounted police and the dangers which surround the daily lives of this body of red-blooded men. J. John Edwards will be the director.

Secures Packard Story.

Fox has purchased the motion picture rights to one of the season's best magazine stories, "The Iron Rider," by Frank L. Packard, author of the book from which "The Miracle Man" was adapted for the screen. "The Iron Rider" is the second of the Packard stories to be purchased by William Fox, the first being a strong dramatic work entitled "From Now On." In it the author displays a keen knowledge of the types associated with the underworld and of police systems. This picture has been completed but not released.

The second Packard story has been purchased for William Russell, who now is engaged at the western studios on "The Lincoln Highwayman," taken from the original by Paul Dickey. No director for "The Iron Rider" has been selected.

The name of Gelett Burgess, novelist, writer of short stories and essays, has been added to the long list of prominent authors contributing material to Fox entertainments. The screen rights of this author's successful novel, "Find the Woman," have been secured. The story is a finely balanced, gripping drama in a series of graphic scenes, with an intensely interesting comedy counter-plot. "In all probability "Find the Woman" will be prepared for George Walsh, who now is at work on "The Shark."

George Beranger, a director of wide reputation, has been engaged for this picture. The name of the leading woman has not yet been announced, but it is believed she will make her debut under the Fox banner.

"The Penalty," a stage play from the versatile pen of Henry Clifford Colwell, is the latest purchase by Fox. The story deals with a strong dramatic theme and contains many stirring scenes. On March 4, 1912, the play was introduced to New York theatregoers at the Manhattan Opera House. The success achieved during its New York run proclaimed it one of the season's hits. With the screen rights of "The Penalty" William Fox has purchased a clever adaptation of the play, made under the title, "The Attorney for the Defense," by Carlyle Moore, a well known dramatic writer. Madlaine Traverse, who is in California making "What Would You Do?" has been selected as the star.

Fight Sessions in Pathe Review.

Boxing enthusiasts should derive a great amount of enjoyment from Pathe Review No. 30, which is to be released December 21 by Pathe. "Stopping a Punch," is the title of the Novagraph feature, showing in a remarkable manner how simple it really is to ward off an assailant, with the proper training.

The Big Bosses
Adolph Zukor and Jesse L. Lasky at the Lasky Hollywood studios.

"Desert Gold" To Be the Christmas Attraction at Tom Moore's Garden Theatre in Washington

WHEN Tom Moore, the Washington exhibitor, cast about for a big production for an extended engagement of two weeks or longer for his Garden Theatre, he booked Benjamin B. Hampton's Zane Grey production, "Desert Gold," and opened the W. W. Hodkinson release on Sunday, December 14, as the big Christmas season attraction at the national capital.

During the summer Mr. Moore focused the attention of the producing and distributing factors in the industry upon his exploitation of big attractions by publicly advertising what he would do in the way of exploiting and staging big pictures that deserved the concentrated attention of exhibitors with big theatres. Throughout the autumn he has developed his exploitation of specials with the result that he is believed to have played more extended engagements of big pictures in his chain of first run houses than any other exhibitor in the United States.

Booked for the Northwest.

Another big First National franchise holder who has booked "Desert Gold" for first run presentation is John H. Kunsky, of Detroit, through George W. Trendle, general manager of the Kunsky enterprises. "Desert Gold" will be presented in Detroit before Christmas with all of the enthusiasm that the Kunsky group always reveal for Zane Grey productions.

Zane Grey's power in the Northwest is recognized by the Jensen-Von Herberg interests, controlling a large group of theatres. "Desert Gold" opened at their Rialto Theatre, Tacoma, to the accompaniment of a full-page advertisement in red and black in the Tacoma Sunday papers, which was backed up daily by half and quarter page space throughout a record-breaking week. In Portland and Butte this campaign was duplicated, and the peak of their campaign will be for "Desert Gold" as the Christmas week attraction in Seattle, where Mr. von Herberg in person has directed the campaign.

Many other important first-run bookings have been made during the past few days for Mr. Hampton's production.

Universal Has Big Plans for Miss Priscilla Dean

UNIVERSAL has some big plans for Priscilla Dean, whose phenomenal success in the past year has caused critics and exhibitors to look forward to her future productions.

Last year Miss Dean starred in six Universal photodramas and each of them scored a triumph. They were "Kiss or Kill," "The Wildcat of Paris," "The Wicked Darling," "A Silk-Lined Burglar," "The Exquisite Thief" and "Pretty Smooth."

Now Miss Dean has started on a new contract which provides for a number of Universal-Jewel productions of superquality. The first of these is "The Beautiful Beggar," based on H. H. Van Loan's colorful story of the Orient, "The Virgin of Stamboul." Universal estimates that this production when ready for release will have required four months to complete and will have cost about $250,000.

After her first super-feature Miss Dean will appear in "The Incorrigibles," an American tale by Harry Lichtig, to be followed by other productions of equal scope and quality.

Interest Revived in Keenan Picture.

A marked renewal of interest in the Pathe special, "The World Aflame," produced by Frank Keenan, has been brought about by the present industrial conditions, the movement against radicalism in labor and the government operations against Bolshevism. Pathe this week reports scores of new bookings on the Keenan picture, which, more than any other picture in a year, has a timely appeal that cannot be denied.

DRAG OUT THE DEAD TRADE PAPERS
BLUEHILL'S BARRAGE IS DOWN

The World Equipped Bluehill's Theatre from Lamphouse to Program

Bluehill, Me., November 27, 1919.

Editor Moving Picture World,

Dear Sir:

The reason for this letter is an advertisement in your issue of July 26, 1919—the Newman Theatre two-page ad, showing the Simplex machines.

Four weeks ago to-day we decided to have a picture company owned by the citizens, so we sold 200 shares at $5 a share, all sold in a week or so. A meeting was held at which a board of directors was elected and they in turn chose me as general manager.

I had no idea as to where to purchase supplies or anything we needed, but looking over some magazines left by one of our summer visitors I came across the Moving Picture World, and through your ad of the Simplex I wrote to the Precision Machine Company, New York.

They kindly put me in touch with the right parties and the result was that within four weeks from starting we gave our people a dandy show. Our program was "The Winning Stroke," Fox News; "His Smashing Career," which was also secured through one of your ads. And Mr. Campbell, the Fox manager of Boston, has promised us some good pictures for the future.

We played to a capacity house—400 on a stormy night—and I want to thank you for the part your paper played. I also want to be enrolled as a subscriber, for which please find my check for $3 enclosed.

Hoping to get the next issue,

Respectfully yours,

ED. G. WILLIAMS.

P. S. I am writing the Precision Company, telling them it was through the Moving Picture World that we bought their machine. And I must tell you it is a dandy—eight reels on a new machine and not a break or a flicker.

Page, Precision, Fox—The Whole Industry

How's This For "Dis-Covering the Field"?

Brief Items from the West Coast

By A. H. Giebler

Frazee in New Quarters

THE Frazee Film Company, with nearly a hundred employes, is established in a new home on Magnolio avenue, Riverside, Cal., a town about one hundred miles from Los Angeles, and in the heart of the citrus belt. Edwin Frazee is president of the company. Production is now going on in the company's new home.

Sennett Girls to Tour.

A company of Mack Sennett Bathing Girls are rehearsing a new act at the Sennett studio in Hollywood, and will soon leave for Texas and Oklahoma to play the leading picture houses in those states. E. M. Asher is in charge of the production and the tour will be under the direction of Sol Lesser.

Hank Mann Comedies in Two Reels.

Morris R. Schlank, producer of the Hank Mann comedies, which have heretofore been presented as one-reel subjects, announces that a new series of Hank Mann comedies are being planned, which will be released in two reels, and of which twenty-six will be produced the first year. The Arrow Film Corporation, of New York, will handle the company's release on the state rights basis.

"Broken Bubbles" is the title of the first of the series, and is being directed by Herman C. Raymaker.

Capital's President Returns East.

S. L. Barnhard, president of the Capital Film Company, producing the Al Jennings, the Neal Hart and the Helen Gibson two-reel subjects, has returned to the home offices of the company in Chicago, after a visit to the studio in Hollywood for two weeks. Mr. Barnhard was in daily conference with Carl H. Pafenbach, manager of the studio, and new production plans were discussed and put in operation during the president's visit.

Schlager Changes Affiliations.

S. E. Schlager has resigned as publicity director for the Lewis Cody company, to take up his duties in the same capacity for the J. Parker Read productions. Schlager will make a trip to New York soon in the interests of the Read pictures.

Miller's Theatre Opens.

Miller's Theatre, formerly known as The Garden, under the direction of Roy Miller, was opened on December 6, after considerable alteration and redecorating, and the installation of a new organ. The opening bill was "Anne of Green Gables," with Mary Miles Minter.

M. P. D. A. to Build Club.

The Motion Picture Directors' Association of Los Angeles, which has just purchased a $10,000 lot on Highland avenue, in Hollywood, is now having plans prepared to build a $75,000 structure, which will be used by the organization as a club. This association, of which there is a branch lodge in New York, numbers 110 members, composed of the most prominent of the motion picture directors. Charles Giblyn is president.

Wind Wrecks Rolin Studio.

A specially strong gust of wind caused the partially erected studio that is being built for the Rolin Film Company at Culver City to crash to the ground, almost fatally injuring a foreman of the building force, when he was hurled thirty feet through the air from the top of a high scaffolding. His assistant suffered a sprained back and ankle from falling timbers. The building in course of construction was a dark stage 40 by 240 feet, and was one of a unit of five that is to be erected just north of the Henry Lehrman plant on Washington Boulevard.

Costume Dance in Studio.

A costume dance, which the public was invited to attend, was given recently at the Francis Ford studio on the corner of Gower street and Sunset boulevard. The chief feature of the evening was a war dance, performed by moving picture Indians. Prizes were given for the most novel costumes.

Burbank Returns to Pictures.

The Burbank Theatre, which has recently come under the control of Abe and Mike Gore, operators of a chain of eight local theatres, will soon be an exclusive picture theatre. The Burbank has been the home of musical shows and light dramas intermittently for the past few months, but under the management of the Gore Brothers, a new orchestra will be engaged, and a permanent picture program will be established.

New Theatre on Western Avenue.

Martin Kane, of Los Angeles, is having plans drawn for a new theatre building to be erected on Western and Santa Monica avenues. The building, which will be of brick, is to contain two stores besides the theatre, which will have a seating capacity of 750.

First National Official in Town.

H. O. Schwalbe, an official of the First National Exhibitors Circuit, arrived in Los Angeles on Thanksgiving Eve, and has been in conference with T. L. Tally, vice-president of the organization, on matters pertaining to the Circuit.

New Front for Kinema.

The Kinema Theatre, which recently became the property of T. L. Tally, who also owns Tally's Broadway, will soon have an entire new front, which will make a complete change in the appearance of the house from the outside. Electricians are now at work upon the new lighting effects. A new projection booth is being built downstairs, and with the new screen and the two new Simplex machines that have recently been installed, the Kinema will be able to boast of absolute perfection in appointment and projection.

Rothapfel's Assistant.

Robert H. Poole has been chosen as assistant to S. L. Rothapfel in the management of the California Theatre under the title of managing director. Poole was chosen for the post by Mr. Rothapfel because of his qualifications to carry on the standard of presentations that have been inaugurated by Mr. Rothapfel.

Buys "Woman" Rights.

W. H. Clune, owner of Clune's Broadway and Clune's Auditorium, has purchased the California, Arizona and New Mexico rights to "Woman," the Maurice Tourneur production.

Studio Shots

SHIRLEY MASON, a new Fox star, began production on "Her Elephant Man" last week, with Albert Roscoe as her leading man and Scott Dunlap as director.

William C. Dowlan will direct Tsuru Aoki in "The Yellow Orchid," her coming feature for Universal.

George Hackathorn will play a sympathetic role in the first Lois Weber production under her new contract.

Fritzi Ridgway has been engaged to play the feminine lead opposite Johnny Hayes in the new Bulls-Eye serial that is just beginning production.

Thomas O'Brien has been cast as the heavy in the coming Jack Dempsey picture.

Donald Crisp's next feature for Paramount-Artcraft will be a "special" production from a story by William Gillette entitled "Held by the Enemy," with an all-star cast.

Christy Cabanne has completed "The Triflers" for Universal, and will soon begin "The Daring Duchess," with Edith Roberts and David Butler in the leading roles.

Adolph Zukor, president of Famous Players-Lasky, has returned from a brief trip to San Francisco, and will remain a few days in Los Angeles before departing for New York.

Mme. Marguerite Sylva, opera singer, has begun work on Samuel Merwin's story, "The Honey Bee," at the studio of the American, at Santa Barbara.

Mary Thurman, playing a leading role in the current Allan Dwan picture, is being sued for divorce by her husband, Victor E. Thurman. The couple were married on January 2, 1912.

Matt Moore, brother of Tom and Owen, will play the leading role in the second Marshall Neilan production.

King W. Vidor has engaged space in the Hollywood Community Studio, which was recently erected by John Jasper. Vidor will soon begin production on his First National feature.

Supporting George Beban in "One Man in a Million," written by himself, will be seen Helen Jerome Eddy as leading woman and George Beban, Jr., Lloyd Whitlock, George B. Williams and Jennie Lee.

Mayer Engages Noah Berry.

Noah Berry, who is featured in the titular role in both "The Sea Wolf" and "The Sagebrusher," forthcoming special productions, has been engaged by Louis B. Mayer to take the role of Mormon Joe in "The Fighting Shepherdess," a First National release starring Anita Stewart.

Kaufman Returns, Having Finished Work in London

ALBERT A. KAUFMAN, who has been in charge of the construction and equipment of the London studio of Famous Players-Lasky British Producers, Ltd., has returned, his work having been completed and the management of the studio having been turned over to Milton E. Hoffman, who will be in permanent charge of production work there.

Mr. Kaufman confessed to being glad to get back where he can rest awhile from his strenuous labors on the other side. "The six months I spent in England," he said, "passed like so many weeks, so jammed full were they of activity and detail requiring constant attention. We succeeded in finding just the right building to adapt to our use, but the work of rebuilding and equipping it proved tremendous. Film producing conditions were almost chaotic, and if it were not for the fact I had most capable assistants I might be over there yet.

"I gave comparatively little attention to the matter of building up a producing organization, but before I left, Mr. Hoffman had made rapid progress in that direction and I can say with confidence that Famous Players-Lasky British Producers, Ltd., will soon start production, under a combination of the most approved British and American methods, with an organization that will make us on this side 'go some' if we are to maintain our prestige. Their plans are laid on a huge scale and I predict that their productions will surprise us when we see them."

Jans Pictures Enters Production Field—Plan One Release a Month

THROUGH H. F. Jans, president of Jans Pictures, Inc., comes an announcement of importance. The firm have completed arrangements whereby it will make and market pictures annually, one to be released each month.

Several well-known stories have already been purchased, big stories that contain the proper proportion of punch, thrills and dramatic interest. Directors have been signed as well as stars. Announcements as to names, etc., will be forthcoming within the next two weeks, at which time an extensive advertising campaign will also be inaugurated.

To Announce Details Later.

"As I control the Metro franchise for New Jersey and have been intimately connected with the exchange business for some years, I fully realize that there is a big field for the out-of-the-ordinary feature," said Mr. Jans, in speaking of his plans. "And when I say out of the ordinary I mean just that, not the old familiar stuff that has been done to death, but pictures that are different, that will interest the public from a new angle and present opportunities for big exploitation. Jans Pictures, Inc., will make such pictures, for we have the material to do so.

"Before making any public announcement about our company we first made sure that we were on the right track, that we had the right stories and the right people. Now that we are assured of this we are ready to go ahead and will, within a short time, announce the titles of our first productions as well as the directors, players, etc."

Jans Pictures, Inc., is negotiating with a number of foreign buyers to handle the foreign rights to all of its productions.

How the Jans pictures will be released and all other details of Jans Pictures, Inc., will be announced through the columns of the trade press during the next two weeks.

Q. Can a Taxicab Be Overtaxed? A. Not with Naomi Childers.
Such is the opinion of Tom Moore, star of the Goldwyn production, "Duds."

American Makes First Payment on Bonus Plan

THE first check to be issued in the American Film Company's recently adopted profit-sharing sales plan goes to 'Frisco—or, to be more precise—to S. M. Bowles, "Flying A" sales representative in that field.

The new bonus policy was announced to the company's sales representatives by General Sales Manager C. A. Stimson, at the sales conference held in Chicago last August. It went into effect with "Six Feet Four," the first "Flying A Special."

The working plan of the innovation is as follows: When a new feature is completed, the production cost is figured and each branch is charged with its pro-rata share of that cost. As soon as the collections on that particular feature in any one field reach the stipulated amount, the bonus begins to operate; and every booking secured thereafter means a percentage of the rental price for salesmen.

Whitehurst Interests Take Over Parkway in Baltimore

THE Parkway Theatre, 3-9 West North avenue, Baltimore, was officially taken over by the Whitehurst interests on Friday, December 5. Louis A. DeHoff, who is the supervising manager for Charles E. Whitehurst, president of the companies operating the New, Garden and Parkway, and also of the Century Theatre, which is now under construction, took over the management of the Parkway on Friday. Mr. DeHoff will also manage the affairs of the Peabody Theatre, 11 East North avenue, due to the assignment of the lease of this theatre being included in the Parkway deal. Mr. DeHoff has been with the Whitehurst interests for five years and has made a name for himself in the manner in which he has conducted the affairs for the various theatres under his control.

Bernard Depkin, Jr., who has managed the Parkway Theatre Company's interests for the past four years, and was appointed the manager of the Parkway when it was opened, will probably become connected with interests controlling several large theatres in Baltimore.

Howard Jefferson has been appointed house manager of the Parkway by Mr. DeHoff.

Gladys Leslie's Last Vitagraph.

"The Midnight Bride," Gladys Leslie's final feature made under the direction of Vitagraph, will be one of the early January releases. Based on the magazine story by Charles Stokes Wayne, entitled "The Marriage of Little Jeanne Sterling," it is the fifth picture made by Miss Leslie after Albert E. Smith, president of Vitagraph, switched her from light comedy to the more serious roles.

Famous Directors Wire Assurance of Independent Aid to Exhibitors

THE following telegram was received December 6 from the Associated Producers. While addressed to the Moving Picture World, the message plainly is a duplicate of one sent to exhibitors at different points. Some of the information contained was printed in our last issue. The name of George Loane Tucker, a recent addition to the group, is not attached to the present statement, which is signed by Messrs. Ince, Sennett, Neilan, Tourneur and Dwan and is as follows:

"We are informed that there are many exhibitors throughout the United States who are considering the sale of their theatres on account of being intimidated with the information that they will not be able to get sufficient products in the future to make their investment in their theatres safe.

"For your information, we wish to say that as soon as our present contract has expired, which will be this coming summer, our entire combined products of personal productions and stars will be available to every exhibitor on an independent basis and on terms that will be fair and equitable to both producer and exhibitor alike.

"Therefore, we feel that this information would be an assurance to you and all your brother exhibitors that you need not make any hasty move that will be detrimental to your future welfare, as well as to the entire industry.

"The spirit of independent exhibitors and ourselves is common ground and against the domination of all usurping influence. We are seriously giving you this information straight from the shoulder, so we ask you to weigh the above carefully and take no stock in any propaganda to the contrary. We will appreciate your conveying this information to all your brother exhibitors."

Percentage Basis Only for "In Old Kentucky"

THE following telegram has been received from Louis B. Mayer in Los Angeles by his New York organization: "Positively accept no contracts on 'In Old Kentucky' except on percentage basis. Disregard all offers of rental, even though they be the highest on record. Notify exhibitors my confidence in the production is absolute and I desire to share both in the gamble and in the rewards."

This wire was in response to one sent to Mr. Mayer stating that leading exhibitors had offered record rental prices for the Stewart special.

Mr. Mayer admits he did not realize the value of "In Old Kentucky" as a production until it was shown to the members of the First National Exhibitors' Circuit at the Hotel Astor in New York a few weeks ago.

Big Interest Shown in Mayer's Teaser Campaign

THAT considerable interest has been manifested in the teaser campaign which Louis B. Mayer has been conducting in connection with his first Mildred Harris Chaplin production, "The Inferior Sex," was demonstrated at the conclusion of the campaign last week, when letters from all parts of the country began to pour into the New York offices, both from exhibitors and picture fans.

Simultaneously with the appearance of each teaser advertisement in the trade papers, a fac-simile of that ad was mailed to every exhibitor in the country.

To Open Big Campaign on Bacon Production

GERALD F. BACON'S special production, "Blind Love," starring Lucy Cotton, the selling rights of which were purchased by Nathan Hirsh, president of Aywon Film Corporation, for distribution on the State rights market, will be heralded by a big publicity and advertising campaign by the Hirsh selling organization.

"Blind Love" is a screen version of an original story by Max Marcin, author of "The House of Glass," in which Clara Kimball Young starred on the screen. In the supporting cast appear George Le Guere, Thurlow Bergen, Eduarde Durand, Thomas O'Connor, Bert Leigh and James Cullan.

Spurr Family of Marion Celebrates Anniversary

THE tenth anniversary of the operation in Marion, Ind., of theatres and motion picture shows by members of the Spurr family was celebrated recently at the Indiana, Lyric and Royal-Grand theatres, which are operated by the Mutual Theatre Company, of which Miss Dolly Spurr is president and general manager. A splendid program was arranged for the week and souvenirs were distributed to the patrons.

The story of the success of the Spurrs in the amusement field was told in Films and Footlights, a little publication distributed by the Mutual Theatre Company to its patrons. In 1908 there were only two motion picture theatres in Marion, the Star and the Royal. Two-reel features were the big attractions and the admission price was 10 cents.

In November, 1909, a piano owned by Allen Spurr and an automobile owned by Howard Spurr, were mortgaged to raise $200. This amount was used to make the first payment of the Royal and Star theatres, and from that time on they have been under the management of Miss Dolly Spurr. The Grand Theatre was taken over by the company three years ago.

Miss Spurr, who is considered one of the most successful motion picture exhibitors in the United States, has recently been conducting a fight for Sunday shows in Marion that has attracted the attention of exhibitors all over the country.

"Fortune Hunter" for Earle Williams.

Earle Williams has still one Vitagraph feature to come before the Christmas holidays, "When a Man Makes Love," a picture with both English and Oriental settings which was made at the Hollywood studio before the star came East to the Brooklyn studio to play in "The Fortune Hunter" adapted from Winchell Smith's stage play. From a scenic viewpoint the former picture is said to be one of the most beautiful ever made in this country.

Film Specials Close Contracts.

Film Specials have closed the following contracts on "Brown of Harvard: to Arthur S. Hyman Attractions of Chicago, for northern Illinois and Indiana; to Mis West Film Company of Milwaukee, for Wisconsin, and to Producers and Exhibitors Company, of Dallas, for Texas, Oklahoma and Arkansas.

A Serious Seance Surrounding Serials.

Between producer, Louis Burston, who made "The Mystery of '13,'" and director, W. S. Van Dyke, discussing the Burston chapter play now in the making.

The "Stamp" of Approval
On Dorothy DeVore, featured in the Christie comedies, "Two A. M." and "A Lonely Honeymoon."

Realart's Chicago Head Reports Big Picture Boom

PICTURES are booming in Chicago, according to H. W. Willard, manager for Realart Pictures Corporation in that city, who paid a flying visit to the new home offices last week.

Mr. Willard declares that the picture outlook has never been better in his territory, and that the vast strides in the motion picture industry in the middle and extreme West are taking definite shape in the erection of motion picture palaces for the adequate housing of the newer and better products.

There is a perceptible change in the attitude of Western business and professional people toward the screen, in the opinion of Mr. Willard. This has come about through the earnestness of producers in perfecting the photoplay, and because of the attitude of exhibitors, who feel that no edifice is too fine to house the creations of modern stars and directors.

Among the outstanding examples of this tendency in Chicago, are the present construction by Messrs. Balaban and Katz of a two-and-a-half million dollar theatre at State and Lake streets, to be known as the Capitol and the erection of a large house by Ascher Brothers in the same city.

Emma Dunn Working on "Old Lady 31" for Metro

EMMA DUNN has started work before the camera at the new Metro studios in Hollywood as the featured player in the Screen Classics, Inc., production of "Old Lady 31." Although Miss Dunn is featured, she is surrounded by an all-star cast in what is planned as a most elaborate picturization of Rachel Crothers' whimsical study of life in an old folks' home. This play was a sensational success on the New York stage at the Thirty-ninth Street Theatre, where it was produced by Lee Kugel. The screen production is under the supervision of Maxwell Karger.

CINCINNATI SHOWMEN FEAR INVASION

Form Organization to Fight Reported Attempt of Producers to Enter Local Exhibiting Field

THE rumors of new houses to be built in Cincinnati by large producing companies and the announcement that the Famous Players-Lasky Corporation intends constructing a large theatre on the site secured during the past week at Fifth and Vine streets, has caused a lot of uneasiness among the exhibitors of this city and has culminated in the formation of an organization of these interests to consider what action should be taken to combat this practice, which the exhibitors generally condemn in no uncertain terms.

Few of the exhibitors will talk for publication, although the feeling is strong that the producing companies should stick to their end of the business and not invade the exhibiting end. A meeting of exhibitors from Cincinnati, Columbus, Dayton and other cities in Ohio, Kentucky and Indiana has been held to consider what shall be done to protect the interest of the exhibitors.

McMahan Voices Sentiment.

One of the leaders in the movement is I. W. McMahan, of McMahan & Jackson, who operate the Gifts Theatre at Sixth and Vine streets, as well as several suburban houses. After the meeting, Mr. McMahan, although refusing to disclose what had been said or done, made the following statement: "It has become necessary for the individual exhibitors to get together for self-protection, believing as they do, that the invasion by the film producer as a film exhibitor would command complete possession of the motion picture business in all its branches."

Many of the exhibitors declare that if the producing companies build and operate such theatres in cities where they operate, they will discontinue film service from such producers. It was plainly stated that the purpose of the meeting was to discuss the reported project to build a theatre at Fifth and Vine streets, as well as the general aspects of such a policy.

Wolfberg Denies Report.

Shortly after the meeting, Harris P. Wolfberg, local manager for the Famous Players-Lasky Corporation, denied that this company contemplated erection of a theatre at the site mentioned, but admitted that the company had contemplated the erection of a house on Walnut Hills, and that they had purchased theatres in other cities when deemed necessary or expedient. The exhibitors, however, point to the fact that the announcement concerning the plan to build downtown seemed to come from authentic sources.

Just what the outcome of the controversy will be is problematical, but it is likely that negotiations for a peaceful settlement will be the first move. The exhibitors seem to be earnest in their contention that such a building would be an invasion of their rights and also in their intention to uphold what they deem their rights against all comers.

Paramount-Burton Holmes Travel Pictures Show War Zone and Continental Europe Recuperating

THAT future releases of the Paramount-Burton Holmes Travel Pictures give every promise of being among the most interesting and unusual short subjects ever made available to exhibitors, is the statement of the Famous Players-Lasky Corporation, which recently received from Mr. Holmes a resume of the recent photographic operations of his party in Europe.

Mr. Holmes and his party, which included his business manager, Louis Francis Brown, and his chief cinematographer, Herford Tynes Cowling, left New York in June, going direct to England. The time spent there was comparatively short, their main object being to get views of Continental Europe in the remaking. Crossing to France, they proceeded at once to photograph the battlefields and ruins of the war-town area.

Every point of interest in Northeastern France, from the North Sea to the southernmost salient of the battle-line, was visited, special attention being devoted to Ypres and the Hindenberg Line as well as St. Mihiel and the Argonne, where so many thousands of American soldiers laid down their lives in the big drive which spelled Germany's doom.

Where the Huns Stumbled.

Belgium was then completely "covered" and some wonderful pictures were obtained of the ruins of the cities which were in the path of the Germans when they first swept through five years ago. Liege, where the mammoth Belgian fortifications withstood the battering of the German "42's" just long enough to allow France to organize and Great Britain to get her first 100,000 across the channel, proved most interesting, the ruined fortifications remaining just as they were when the firing ceased.

From Belgium the party entered Alsace-Lorraine and many pictures taken there will offer ample evidence of the unbounded joy of the people in living once more under the flag of France. Then they made their way into Germany, visiting all sections of the so-called Rhineland, making a comprehensive pictorial record of living conditions among the people and the more or less peaceful operations of the American and Allied armies of occupation.

War Films for Philippines.

War films for display on transports plying between Manila and the United States and for use in the army garrisons in the Philippines have been requested of the War Department by the commanding general of the Philippine department.

Because of the fact that it was necessary to keep the garrisons in Philippines manned and a fleet in the Pacific, many of the men never got within 10,000 miles of the battle line and have been intensely interested in what was performed by those who could attend.

BRITISH PICTURES FOR THE CANADIANS

England Begins Fight for One-Third of Dominion Business with Great February Barrage of Films

BRITISH moving picture producers are making a determined bid for substantial business in Canada, judging from recent developments. Announcement is made of the establishment of the Anglo-Canadian Picture Plays, with headquarters at Montreal, and preparatory work has already been undertaken with a view to offering many British pictures to Canadian exhibitors.

The declaration is made that the British interests aim to secure at least one-third of the business in the Dominion. It is intimated that a number of British producers have pooled certain resources in order to make collective headway, and the statement is made that already upward of fifty British productions have been received at the Montreal headquarters of the new company for early release in Canada. The specific declaration is made that it is proposed to place on the Canadian market, eventually, the pick of fourteen different British film companies, and the first of the film barrage will be seen about next February.

Productions Fast Improving.

J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, has just completed a tour of inspection over the greater part of the Dominion, and he was accompanied on a lengthy trip by L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Ltd., which holds Pathe distribution rights in Canada.

Mr. MacKay declared that $90,000,000 is being spent by British producers for quality pictures and ultimately 75 per cent. of these pictures will reach Canada and possibly the United States. He announced that Canadian interests are represented at London by reviewers who are passing upon the merits and demerits of the features as they are being finished. He stated that the Canadian specialists had found that the latest productions far exceeded the results obtained during the war.

English Producers Hustling.

"The British stage has always been in the foreground in matters dramatic," he said. "London may be the hub of the moving picture industry before long."

Mr. MacKay declared that British producers are sending companies of players to the exact locations required in the pictures. They are being sent to France, the Alps, Venice and other European places in order to obtain true atmosphere.

Improvements have been made in photographic work, he declared, and Cecil Hepworth, the big British film magnate, controls the use of equipment that overcomes many difficulties in the matter of visibility and atmospheric conditions. The services of a comparatively large number of English stars have been secured for the productions, and these include Martin Harvey, Gerald du Maurier, Gerald Ames, Henry Edward, Basil Gill, Leon Lyon, James Carewe, Constance Collier, Christie White, Alma Taylor, Violet Hopson, Margaret Bannerman, Lillian Braithwaite, Irene Castle, Beatrice Lillie, Queenie Thomas and Stewart Rome.

Booking of Robertson-Cole Adventure Scenics by Capitol Theatre Shows Trend of the Times

PROOF of the soundness of the Robertson-Cole prediction that the coming year will witness a greatly widened popularity of short subjects is shown in the contract which the new Capitol Theatre, New York, the largest house in the world, has just closed with the Robertson-Cole Distributing Corporation for the showing of the first ten of the Robertson-Cole Adventure Scenics.

The Capitol did not select them merely "to fill in," but, as it has chosen every portion of its program, contracted for the pictures believing them to be something for which there is a general public demand.

Edward Bowes, managing director of the Capitol, said:

"The Robertson-Cole Adventure Scenics appealed to us on first screening as a unique series which would interest our patrons. Not the least element in choosing these pictures was the human interest which has been artistically woven throughout. The scenics seem to us quite individual and inviting."

Navigating a Dangerous River.

The first of the Adventure Scenics which A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, is sending to the Capitol will open Sunday, December 14, as a part of the regular program. It is Adventure Scenic No. 1, which has been called "The Forbidden River." This picture shows a daring descent of the Salmon River, in Central Idaho, a stream which an official government report declared to be unnavigable.

Jesse D. Sill and H. H. Brownell, who with John Rantz, scenario writer, are leaders in the Adventure Scenics Corporation, personally made this picture, with the aid of a most unusual character, Captain Guleke, a retired sea captain, who has the reputation of being the only white man alive able to pilot a boat through the turbulent rapids of the Salmon River.

Future Releases Named.

"The Forbidden River" will be followed by other subjects. Already several of these pictures are completed and others are under way. Later pictures will be "The Tempest," showing an angry sea whipping the rocky coast of Oregon; "Flaming Ice," showing the rare and glorious effects when the sun plays over a glacier; "Waters of Destiny," being a study of the development of lakes, and "Sheep of Leavenworth," a beautiful pastoral picture showing herds of sheep in the great reaches of Northern Oregon.

Robertson-Cole see a reaction after the vogue of long pictures and great promise for the shorter subjects, which lend greater variety to the picture house program.

Two Charlies and a Mrs. Charlie.
Charlie Chaplin, just before showing Mr. and Mrs. Charles Schwab his latest First National, "A Day of Pleasure."

Lloyd Hughes Signed as New Thomas H. Ince Star

A NEW star has been added to the Thomas H. Ince firmament. Lloyd Hughes is his name, and all who have seen recent Thomas H. Ince productions for Paramount-Artcraft in which he has appeared will agree that he deserves the distinction which has been conferred upon him. His recently signed contract covers a period of five years.

Mr. Hughes has the further distinction of being perhaps the youngest actor on the screen to become a star. He was born in Bisbee, Ariz., in 1897. When he was thirteen he came to live in Los Angeles, which has been his home since that time.

He was educated in the Polytechnic High School, and while there made up his mind that he would eventually go on the stage. As a result of this conclusion, on the completion of his school course, he started to study for the stage in the Wallis Dramatic School, but an opportunity offering itself for him to work in motion pictures, he gave up the course in dramatics and started his picture career under King Vidor in Culver City, playing in comedies.

Paramount Magazine to Give Hygiene Lessons

MISS VERA ROEHM, noted physical culturist and probably the only woman in the world who has boxed more than 900 rounds with the former world's champion pugilist, James J. Corbett, is the chief originator and director and one of the leading exponents of "Poise, Grace and Beauty," a series of health and physical culture pictures shortly to be produced by Famous Players-Lasky Corporation for the Paramount Magazine.

The first release will be on December 28 and will be followed by succeeding lessons in hygiene and physical training on a weekly basis for three weeks, and then bi-weekly in the Paramount Magazine.

Hold View of "Twilight Babe."

Henry Lehrman's initial comedy production from his own studios, entitled "A Twilight Babe," and to be distributed by First National Exhibitors' Circuit, was given its first showing recently before a selected gathering of First National executives in the home office projection rooms.

Mr. Lehrman has featured Lloyd (Ham) Hamilton and Virginia Rappe in a cast of competent comedy characters.

Gale Henry Starts Another.

Gale Henry, under the direction of Archer McMackin, her new director, has started work on a new two-reeler of fun for Bulls-Eye. Many scenes are filmed in a comic hotel, which is finally wrecked by Gale Henry and Bill Franey, her leading funster. Miss Henry's support includes Bill Franey, Hap H. Ward, Phylis Allen and a number of attractive girls.

Mack Sennett Says Great Popularity of Short Subjects Is Year's Most Important Development

MACK SENNETT, producer of comedies, in an interview given out last week, said: "I am very much pleased at the reports I am receiving from all over the country from exhibitors who are getting away from the old policy of featuring long pictures, regardless of their value, and who, on trying out the featuring of short subjects, such as Mack Sennett comedies, strictly on their merit and not on their reel length, are making the biggest profits in the history of their theatres. I consider this to be the most important development of the year in pictures, especially from the exhibitors' standpoint.

"Unfortunately for the exhibitor, the public and the producer, it has too long been the policy of exhibitors to base their advertising, billing and lobby display on the longest picture they were showing and the public was influenced by this policy. As a result of this, short comedies, which had cost thousands of dollars to make and had all the elements of human interest that a dramatic picture had, and sometimes more, were put on as fillers. Quantity, not quality, was the exhibitors' motto.

Loew Features Sennett Comedies.

"During the past few months I have persuaded a number of leading live-wire exhibitors to try out the quality, regardless of length plan, and that it was a sure-fire success is shown by the reports I have received from such theatres as Grauman's Million Dollar Theatre, Los Angeles; the Portola Theatre, San Francisco; the Circle, Indianapolis; the Rialto and Strand, New York, and many others, where my comedies were made the feature of their programs with record-breaking box-office receipts in every instance.

"My own comedies, for example, are carefully thought-out plays with real plots, which could be produced successfully on the stage as straight dramas. I often make 20,000 feet for a comedy that I afterward cut to 2,000 feet, so that the final picture as sent out will contain action every minute, as well as human appeal. The short Mack Sennett comedy contains everything that the public wants—human interest, laughs and interesting novelties which excite the wonder of the audience, such as the performances of animal actors—and exhibtors are coming more and more to realize that in featuring short subjects on their merit of human appeal, they will be obliged to give extra shows to accommodate the crowds, as did Grauman's, Los Angeles, when the two-reel Sennett comedy, 'Salome vs. Shenandoah,' was made the feature of the week's bill."

Detroit's Theatre De Luxe Celebrates Success with Presentation of Hampton's "Westerners"

BENJAMIN B. HAMPTON'S first Great Authors production, "The Westerners," by Stewart Edward White, was Managing Director Albert J. Moeller's anniversary week attraction at the Theatre De Luxe, of Detroit, the opening of which one year ago proved an event of more than passing attention in local film circles. Mr. Moeller left nothing undone to make the theatre's first birthday celebration one long to be remembered by the De Luxe clientele.

Besides going in for great newspaper advertising, Mr. Moeller in his campaign on "The Westerners" had the cooperation of an attractive neighborhood newspaper. The paper devoted its entire first page and a large part of another to praising the owners for building the beautiful playhouse, a structure replete with every modern device for the comfort and convenience of patrons. Prominent on the first page was a three-column picture of the theatre taken a month ago when Louise Glaum in "Sahara," also a W. W. Hodkinson release, was the De Luxe attraction.

The De Luxe was brilliantly decorated, Mr. Moeller providing a riot of color with the use of hundreds of chrysanthemums both in front of the house and in the auditorium. Under the giant steel marquee a large electric sign reading "Presentation de Luxe, 'The Westerners,' by Stewart Edward White, Michigan's Own Author," enhanced the beauty of the outdoor display. In the lobby there were enlargements of scenes from "The Westerners" surrounding water-color paintings of Roy Stewart, Mildred Manning and little Frankie Lee, three of the principal players, and of Major White, the author.

A specially-devised orchestration by Earl Frazer Newberry, musical director, was one of the big features. Manager Moeller distributed handsome souvenir programs and the girl ushers gave chrysanthemums to all women patrons.

Inmates See "Soldiers of Fortune."

"Soldiers of Fortune," an Allan Dwan production, thrilled an appreciative audience at the Concord Reformatory in Massachusetts on Thanksgiving day.

Through the courtesy of Realart, this Mayflower photoplay dramatization of Richard Harding Davis' story of romance was shown as a part of the holiday program at the institution.

W. R. Scates, manager for Realart in Boston, who had charge of the film presentation at the reformatory, declared that he had never in all his experience witnessed an audience more absorbed in a picture and more responsive to every shade of human feeling.

Sistrom Joins International.

William Sistrom, prominently identified with the motion picture industry for years and who recently resigned as manager of Universal City, has signed a contract with the International Film Company as production manager, and is putting into shape the company's new studio, formerly the Sulzer Harlem Amusement Park at 127th street and Second avenue, New York.

"Ye See Lass, 'Twas When I Was Skipper of 'The Mary Ann'"—
This remarkable specimen of make-up and sea flavor is supplied by Alice Lake and Frank Currier in Metro's all-star production, "Should a Woman Tell?"

Goldberg Leaves Swivel Chair to Pull Wrench Out of First National's Tennessee Machinery

THE machinery of the best regulated business establishment in the world, wherever it may be, sometimes slips a cog, and there is some adjusting to be done. This adjustment is usually directed by the man in charge of the machinery.

That a moving picture exchange is no exception to the rule has been conclusively demonstrated by Lee L. Goldberg, secretary of the First National exchange of Kentucky and Tennessee. Sometimes, he says, it is necessary to do more than merely direct operations from the swivel chair—the exchange executive, if he is a real executive, must jump out into the field himself and tackle the problems that his salesmen have failed to conquer.

The difficulty in question was an imaginary one between the First National exchange and George W. Keys, leading exhibitor in Johnson City, Tenn. First National salesmen could not penetrate the barrage of reserve laid down before them by Mr. Keys. "It is simply no use," read their S. O. S. telegrams to the branch office.

Mr. Keys owns the Majestic and Edsonia theatres in Johnson City and Ben Pflaum is his capable manager. They had been First National patrons for a long time, but a few months ago there was a misunderstanding over a picture and the First National salesman had not been able to bring about a renewal of business relations. Finally Mr. Keys and Mr. Pflaum said: "We won't do business until Goldberg comes down here and straightens this matter out."

Mr. Goldberg hesitated. He had pictured Mr. Keys as a big, aggressive Tennesseean. On the other hand, Mr. Keys said afterwards that he had pictured Mr. Goldberg as an elderly grouch. Both conceptions were about as far wrong as could be.

Finally Goldberg arranged to go to Johnson City on his way to Atlanta. The train reached Johnson City at noon and left at 4 p. m.

The chronology of Mr. Goldberg's visit to Johnson City may be set forth as follows: 12 to 2.05 p. m.—Keys entertains Goldberg and shows him Johnson City; 2.45 to 4 p. m.—Goldberg and Keys arrange for twenty pictures for the Majestic and Edsonia covering a period of twenty weeks. Actual sales did not take longer than five minutes.

Schedule New Chaplin Release.

With exploitation possibilities almost unprecedented in the history of comedy production, "A Day's Pleasure," Charles Chaplin's fourth million-dollar production for First National Exhibitors' Circuit, will be ready for distribution on December 22.

Sport Subjects in Demand.

Pathe offices report the rapidly growing popularity in short subjects as screen features shown through the large increase in bookings throughout the country. The exhibitors are quickly realizing that these pictures are not only necessary to their programs as "fillers," but that the motion picture fans look forward to seeing them with as much interest as the featured production. The short subjects referred to are the Pathe News, Pathe Review and Topics of the Day.

Legion Post Gets Cross from Grave.

On Sundey, December 7, at the Soldiers' and Sailors' Monument, Riverside Drive, New York, Sidney Rankin Drew Post No. 340 American Legion, was formally presented by Mrs. Sidney Drew with the cross from the grave of the brave young aviator in whose memory the post is named.

Pantages Circuit Books Entire Series of Chaplin De Luxe Comedies Presented by Clarke-Cornelius

S. T. STEPHENS, field manager for Hallmark Pictures Corporation, who is at present conducting a country wide sales campaign in the interest of the series of twelve Chaplin DeLuxe Comedies presented by Clarke-Cornelius Corporation and distributed through Hallmark, has placed recently what is considered by Hallmark and Clarke-Cornelius to be one of the biggest single booking orders recorded during the current year, when he booked this series of Chaplins over the entire Pantages Circuit for first-runs.

The Pantages Circuit in the Middle and Far West corresponds with the Loew Circuit in the East, running vaudeville and pictures. Field Manager Stephens placed the series of twelve Chaplins over the Pantages Circuit, taking in the cities of Takoma, Seattle, Portland, Spokane, Los Angeles, San Francisco and Oakland, the seven big picture centers on the Pacific Coast. All of these houses are first-runs and in most instances the management is headlining the Chaplin Comedy over the picture bills.

Receive Praising Letters.

From all parts of the country, General Sales Manager W. F. Rodgers, of Hallmark Pictures, is receiving letters of highest praise concerning the box-office value of these Chaplin classics.

In a good many instances, the exhibitors have hit upon a new angle in advertising the Chaplin comedies. Charles Seaman, director of the Consolidated Theatres, Inc., Grand Rapids, Mich., in putting on the first release of this series showing the comedian in "The Floorwalker" at his Majestic Gardens Theatre, the largest house in Grand Rapids, instead of emblazening the name of Chaplin in electric lights, played up the title of the picture, "The Floorwalker."

Among Our Very Prettiest "Bench Marks" We Mention Mary Miles Minter.
And mark ye well, fain would many a patron of yours see her in her Realart cinema, "Anne of Green Gables."

Canada Asks for Reciprocity.

A protest against the reported attitude of United States immigration officers against Canadian citizens who accompany road shows to the United States from the Dominion was framed at the fifth annual general meeting of the Theatrical Stage Employes and Moving Picture Operators of Montreal on November 22.

It was said that when a road attraction comes to Canada from the United States those connected with the show are admitted with the usual formalities, but when a Canadian operator or mechanic attempts to travel to the States with one of these organizations he is invariably turned back. It was decided to send a deputation to Ottawa, the Canadian capitol, to lay the facts before the Dominion government. The meeting declared in favor of reciprocal relations in the matter between the two countries, but, if this plan is rejected, the theatre men want the Canadian authorities to prohibit the admission of American operators and stage hands with the traveling shows.

Universal Predicts Outstanding Success for Francelia Billington in "The Day She Paid"

SOME time ago a story by Fannie Hurst in the Cosmopolitan Magazine under the title of "Oats for the Woman" attracted much attention because it showed a new angle on the double standard of morals as relating to the two sexes. Universal secured the screen rights to the story and filmed it under the title of "The Day She Paid."

This is the second production Universal has made from stories by Fannie Hurst, the first one being "The Petal on the Current," in which Mary MacLaren scored a countrywide success.

Rex Ingram directed the production and Universal officials believe it to be one of the best Universal has produced for some time. The story runs smoothly and the director followed the story as it appeared in the magazine much more closely than is usual in screen production.. Some good examples of "soft" photography are features of this production. It is thought it will give Francelia Billington, the star, a big following throughout the country.

Fashionable Gowns Shown.

The opening scenes of "The Day She Paid" show the elaborate fashion show rooms of a New York manufacturing establishment where garment buyers from all sections come to view the latest models. A wealthy merchant falls in love with the chief manikin, who accepts his offer of marriage without telling him that several years before she had been deceived by her employer.

The situations that follow are both tense and unusual, culminating in a big scene where the chief characters find reward and punishment according to their deserts. Francelia Billington as the model, Harry Van Meter as her employer, Charles Clary as her husband, Lillian Rich and Nancy Caswell as the children, and Marcel Drageauson as a French designer, carry the heavy parts of the plot.

Complete "Little Mother Hubbard."

George Archainbaud has completed directing June Caprice's latest Albert Capellani production, "Little Mother Hubbard," for Pathe release. The story is from the play of Oliver D. Bailey, "Liza Ann," and gives Miss Caprice some of the most splendid opportunities of her screen career.

Thomas J. Carrigan, recently seen in "Checkers," plays Richard Allison. Others in the cast are Stanley Walpole, Lucy Fox and Frances M. Grant.

Capellani Engages Oscar Apfel.

Oscar Apfel, who for several years has been director for William Fox and the World Film, has been engaged by the Albert Capellani Productions, Inc., to direct Dolores Cassinelli in her next picture, "Held in Trust," by George Kribbe Turner. George Proctor, who has just completed the scenario of "The Fortune Teller," for Marjorie Rambeau, is writing the continuity of "Held in Trust," which will be released through Pathe.

Writing "Shore Acres" Scenario.

Arthur and Lois Zellner have been commissioned to adapt and scenarioize James A. Herne's stage play, "Shore Acres," for the Screen Classics, Inc., picturization of the drama with Alice Lake and an all-star supporting cast. The Zellners were assigned to the screen adaptation of "Shore Acres" by Maxwell Karger, in charge of all production at the Metro studios in Hollywood.

"Pep! Punch! Jazz Ginger! Let 'Er Go!"
Bryant Washburn, all enthused, puts over "It Pays to Advertise," his newest Paramount-Artcraft.

Capitol Books "Blind Husbands."

The Universal production, "Blind Husbands," has been booked for the Capitol Theatre on Broadway. The Capitol management expressed themselves as being much enthused over this production, and John Wenger, art director, has arranged a novel presentation.

Two large candles, one on each side of the stage, will burn and there will be chimes. The curtains part and a mountain top scene is shown, with the lover, villain and the heroine standing. A contralto singer will give Messenet's Elegy. She will sing during the picture and at the close.

Screen Favorites Seen in "Lone Wolf's Daughter"

SMALL but strong is the cast selected by J. Parker Read, Jr., for Louise Glaum's latest production, "The Lone Wolf's Daughter," from Louis Joseph Vance's startling story, shortly to be released by the W. W. Hodkinson Corporation.

Edwin Stevens, whose remarkable portrayal of Baron Alexis in "Sahara" contributed to the success of the popular Louise Glaum picture, is at his best in his characterization of Prince Victor in "The Lone Wolf's Daughter."

Another stage and screen favorite who adds to his reputation in the Louise Glaum production is Thomas Holding, identified with the best in pictures and before his advent on the screen leading man for Mrs. Kendall, Maxine Elliott and Nazimova. Holding's portrayal as Roger Karslake, a Scotland Yard man, is noteworthy, inasmuch as it is the first role of its kind ever essayed by him in his long screen career.

Bertram Grassby, whose screen performances always merit marked commendation, has plenty to do as the Lone Wolf and does it with the same degree of excellence that marks the work of the two other notables supporting Louise Glaum. Grassby is perhaps best remembered for his contributions to "The Scarlet Pimpernel," "The Romance of Happy Valley" and "The Hope Chest."

"Daughter of Two Worlds" Is Norma Talmadge's Best

AN initial showing of "A Daughter of Two Worlds," starring Norma Talmadge, and which will be distributed by First National Exhibitors' Circuit, through arrangement with Joseph M. Schenck, was given recently before an audience consisting of the author, Leroy Scott, Mrs. Scott, and a few First National officials.

The production is declared to be the triumph of Norma Talmadge's screen career. A story giving ample opportunity for the demonstration of the histrionic ability of the star and at the same time affording a background of appealing situations and emotional moments was taken from Mr. Scott's novel through an adaptation by James L. Young and Edmund Goulding. Mr. Young directed the production.

Release date for this production was advanced from late in January until early in the month in order to enable exhibitors to use the production as a New Year's week offering.

Keeler Joins Lynch Staff.

O. B. Keeler, one of the best known newspaper men in the South and for years on the staff of the Atlanta Georgian and Sunday American, has severed his newspaper connections and accepted a position as publicity representative in Atlanta of the S. A. Lynch enterprises.

Mr. Keeler's first notable achievement in the motion picture field as a publicity representative came during his vacation when he put over "Twenty-three and a Half Hours' Leave" in smashing style at a local theatre, which resulted in an original three-day engagement extending to two weeks.

Movical Comedy Latest Hopp Hadley Novelty

HOPP HADLEY, whose energies in combining music and pictures have thus far resulted in two interesting developments along this line, has been working quietly for some time on another novelty.

Mr. Hadley's first effort resulted in a novel arrangement of a five-reel production of "The Lost Chord" which he called a cinema-symphony. This picture contained scenic interpretations of parts of the orchestration during scenes of the organist playing and aroused considerable interest in both musical and picture circles. The pictures interpreting the symphony were double exposed on the organ pipes above the player's head.

The next Hadley novelty was a combination of a song cycle and pictures which he calls a cinemo-song-recital. The songs are sung at intervals by a soloist standing near the screen while the story of the song-cycle is being told in pictures.

In his latest novelty, which he calls a "movical" comedy, a company of musical-comedy artists appear on the stage in connection with his picture. The present title of the production is "The Movie Girls' Revue" and it is now in rehearsal. The characters on the stage are made-up and costumed like characters in the picture.

First National Schedules D. W. Griffith's Production

MARKING the accomplishment of a decided feat in photoplay production, "The Greatest Question," D. W. Griffiths initial picture through First National Exhibitors Circuit, will be released December 29, according to an announcement.

Dealing with the love of plain folks and the effects of their belief in the hereafter, this production stands alone as the first photoplay to attempt to picturize the great questions which are being discussed by leading scientists and authors, many of whom claim to have received messages from the Great Beyond.

Included in the cast are Lillian Gish, who plays the part of an orphan girl, Robert Harron, a country boy, and George Fawcett, a heartless landowner.

Aside from some of the greatest emotional acting seen in any of Griffith's productions, one of the most sensational scenes occurs when a youth is swept from the conning tower of a submarine when the under-water boat is compelled to submerge to save itself from a destroyer.

William Desmond Makes First Appearance With Pathe in "The Prince and Betty"

PATHE announces Jesse D. Hampton's latest production starring William Desmond, "The Prince and Betty," scheduled for release December 21. It is described as a romantic comedy-drama.

"The Prince and Betty" is a picturization of Pelham Grenville Wodehouse's novel of the same name and is said to contain all the elements of humor and adventure which are in his much-read Saturday Evening Post stories. Mr. Wodehouse is the author of "The Damsel in Distress," which met a huge success on the screen, and was also author of "Oh Boy," one of the season's greatest successes.

Mary Thurman Is Leading Woman.

Mary Thurman, recently recruited from the Sennett comedies, is featured as Mr. Desmond's leading woman. Walter Perry is seen as the president of Mervo, who is troubled by an itching palm which can only be soothed by American dollars. Frank Lanning is the faithful servant of the Prince, and George Swann is cast as Lord Hayling, the Prince's most dangerous rival for the hand of Betty. Wilton Taylor appears as Benjamin Scobell, the American millionaire, who is responsible for the whole affair, and others prominent in the cast are William Devaull and Anita Kay.

Model Comedy Engages McMackin.

Bruno J. Becker, general manager of the Model Comedy Company, announces the engagement of Archer McMackin, well known director, who will hereafter handle the direction of comedies starring Gale Henry, comedienne. Pending the search for a director, Miss Henry acted as her own director, and her ability was commendably demonstrated notwithstanding the fact that the task together with her work before the camera was rather strenuous.

Mr. McMackin has handled the megaphone for Francis X. Bushman and Beverly Bayne, Bryant Washburn, Montgomery and Rock, the American "beauty" comedies and Essanay. General Manager Becker will continue to supervise Miss Henry's productions.

Finish "So This Is America!" Series.

Having completed all twelve subjects in the series of "So This Is America!" Comedy Travels for the educational department of Famous Players-Lasky Corporation, Arvid E. Gillstrom, the director, and Jack Gardner, who is featured in the pictures, returned this week to New York City. The first of the series, the sub-titles of which were written by Ring W. Lardner, the humorist, probably will be released next month.

"Tough Luck" Is Latest Rolin.

Black cats, cross-eyed men, broken mirrors and other omens of bad luck go to make the comedy scenes of "Tough Luck," the Rolin comedy with "Snub" Pollard, which will be released by Pathe December 21. Mildred Davis is the leading lady, "Sunshine Sammy," the diminutive colored actor, has an important role, and the Rolin "cops" round up the large company.

Hall Gets Big Northwest Booking.

Hugh B. Dobbs, branch manager of Hallmark Pictures Corporation, Portland, Ore., wired to W. F. Rodgers, general sales manager of Hallmark, that he has placed contract for the Famous Directors' Series with Ackerman-Harris Hippodrome Theatre, one of the largest in Portland.

A New Role for Helen Jerome Eddy in Hayakawa's "The Tong Man."
This talented young lady finds no role too difficult, and her admirers are looking forward to seeing her work in this Robertson-Cole feature.

MASSACHUSETTS CONSIDERS CENSORSHIP

Pennsylvania Governors Approve and Executive of Board of Review Opposes Adoption of Plan

EVERETT D. MARTIN, chairman of the executive committee of the National Board of Review, opposed censorship of moving pictures in addressing the Massachusetts State Committee on Motion Pictures, at its headquarters in Boston. He said the board of review was the best method of handling the problem.

Letters from Governor Sproul and former Governor Brumbaugh, of Pennsylvania, endorsing the work of the Pennsylvania State Board of Censorship were read.

"While there has been some criticism of a narrowness of viewpoint on the part of some of the censors, there has never been any real criticism of the general effectiveness and desirability of the work which they have done," said Governor Sproul.

The Massachusetts committee seeks to raise the standard of moving pictures. It has been practically decided to present a bill to the next legislature asking for state censorship.

Censorship Finding Favor.

Thus far in its study, members of the committee stated, they have found that:

"Laws prohibiting children under 14 years of age from attending shows do not raise the standards of films but merely forbid children under 14 from seeing them unaccompanied by older people and do not safeguard older boys and girls. They are difficult to enforce and have not proved successful in Massachusetts and Ohio.

"City and town censorship by the mayor or selectmen, sometimes assisted by volunteer committees, depends largely upon complaints from individuals after the film has been exhibited. The personal relationship between theatre managers and the volunteer committees makes it difficult to insist upon continuous high standards. Although pictures in the immediate city may be improved, just outside the city there is no control. Managers of theatres in small towns who are putting on good films want state censorship to relieve them from competition with lower grade films in the next town.

"The volunteer committee of Worcester, which has made the longest test of local censorship, believes that while local boards can do much as deterrents and as silent guardians, real authority is meagre. They want state censorship. The majority of the eliminations which they require are the same as are required in Pennsylvania under state censorship."

URGE MILITANT ACTION IN NEW JERSEY

Various Members of Trade Decide at Luncheon to Carry Sunday Opening Fight to Legislature

TWO-SCORE film men, a majority of them New Jersey exhibitors and the remainder exchange and publicity men, gathered at a luncheon at the Astor, Friday noon, December 5, as the guests of Herman F. Jans, of the New Jersey Metro Film Service. The chief topic discussed at the close of the meal was Sunday opening for New Jersey. There were many speakers, among them Walter Reade, Joseph Stern, James Lyons, Charlec Hildinger, Dr. Hespe, Louis Blumenthal, Milton Hirschfeld, Harry Robinson and W. H. Wellenbrink. All favored militant action during the coming session of the New Jersey Legislature. Dr. Hespe went into details as to the fight in recent years.

At the end of the discussion it was decided (1) to appoint a committee of five to proceed in an effort to secure legislation favorable to Sunday opening of motion picture theatres in New Jersey; (2) that the committee meet immediately at the conclusion of the luncheon and elect officers; (3) that theatre owners present contributions to a fund to be expended for publicity, traveling and other legitimate expenses incurred in furthering the desired legislation; (4) that the owners of New Jersey motion picture theatres not present, as well as exchange men and producers doing business in New Jersey, be notified of the action of the meeting and be given an opportunity to subscribe; (5) that the coal administration at Washington be informed by wire that the New Jersey exhibitors voluntarily agree to extinguish the lights in front of their houses after 8 o'clock each evening during the coal famine.

The committee appointed consists of James Lyons, Morristown, chairman; Walter A. Reed, New York and New Jersey; Dr. Hespe; Charles Dooley, Paterson, and Mr. Jacobs, Newark.

Those present were Aaron Shusterman, New Brunswick; M. Matchet, J. & K. Enterprises; Charles Rosensweig, Universal; Nat Liebenkind, Universal; Harry Rice, Universal; Sol J. Saphier, Long Branch; Harry W. Doniger, Bayonne; R. A. White, Fox; Harry De G. Robinson, Jersey City; Edward H. Burns, Jersey City; James J. Lyons, Morristown; H. Charles Hespe, Jersey City; S. Eckman, Jr., Goldwyn; Henry Siegel, Select; Walter Reade, Walter Reade Theatres; Herman F. Jans and Maurice Broskie, New Jersey Metro; Charles Hildinger, Trenton; F. Langtier, Feiber & Shea; Harry Reichenback, Equity; P. A. Adams, Paterson; John T. Collins, Rutherford; George W. Cuff, Orange; Phillip Bornstein, Essex Amusement; J. M. Brenan, Jersey City; George Marat, Putman & Jacobs; H. Austerman, Newark; M. Hirschfeld, Trenton; A. S. Abeles, Pathe; Henry S. Richland, Goldwyn; David J. Hennessy, Newark; F. H. Mertens; Henry P. Nelson, Elizabeth; L. F. Blumenthol, Jersey City; Joseph Stern, Newark; M. M. Kridel, Newark; Max Gold, Paterson; C. L. Dooley, Paterson; H. H. Wellenbrink, Montclair; Foster Moore, F. E. Backer and Frank Gersten.

Rothacker Prints Johnson Series.

The new Martin Johnson series of ten one-reel subjects entitled "On the Borderland of Civilization" has been printed by Rothacker Film Manufacturing Company, and the result is declared by Robertson-Cole to be one of the most artistic technical successes of the season. The pictures were taken under peculiarly difficult conditions with special apparatus.

Juanita Hansen Coming to New York.

Juanita Hansen, Pathe's newest serial star, will arrive in New York about January 1, accompanied by her personal representative, Don Meaney, ready to start work on her first picture for Pathe.

Capitol Showmen Agree To Conserve Electricity

IN an effort to head off any possible restriction, Washington, D. C., motion picture theatres have determined voluntarily to reduce their advertising lighting to a minimum during the present coal shortage. Following a meeting in the office of Harry M. Crandall attended by L. Stoddard Taylor, of the Belasco; W. H. Fowler, of the National; Clarence Harris, of Poli's; Roland Robbins, of Keith's; A. Brylawski, of the Cosmo; Lawrence Beattus, of Loew's Palace; Robert E. Long, of Moore's Rialto; Harry Jarboe, of the Gayety, and E. J. Stutz, of Loew's Columbia, it was decided to co-operate with the local authorities to the utmost of the theatres' power in conserving fuel.

Under the plan adopted, theatres extinguished all outdoor illumination at 8.30 p. m. Motion picture houses abandoned all electrical displays entirely, except the entrance lights necessary to public safety.

With reports being received almost daily that the theatres in other cities are being closed, Washington theatre managers are apprehensive lest the local situation, which is fast assuming serious proportions, become so acute as to necessitate similar action here.

Make Distinctive Posters for "$1,000,000 Reward"

FOLLOWING the precedent Grossman Pictures, Inc., established in progressing a step beyond the usual in its production of "$1,000,000 Reward," the feature serial, and in the publicity campaign which launched this episode photoplay into instantaneous success, Harry Grossman has prepared for distribution among exhibitors a collection of striking and original posters.

Foremost among Mr. Grossman's demands upon his poster staff was that of retaining a photographic likeness of the players in order to catch the public eye at once with the countenances of Lillian Walker, Coit Albertson, William Pike and the other players in the cast, so that those who run may be familiarized with the fact that these screen artists are to portray the roles in the story written by Arthur B. Reeve and John W. Grey.

The twenty-four sheet, to be used in a teaser campaign, is an attractive stand and will create widespread curiosity and interest in keeping with the idea of a teaser campaign. A similar stock one sheet is used for the same purpose.

One-sheet, three-sheet and six-sheet posters of each separate episode stir the imagination and reveal just enough of the salient points of each episode to set the public wondering what the action is.

Neva Gerber to Lead for Wilson.

Neva Gerber, who was seen as leading woman for Ben Wilson in his serial production, "The Trail of the Octopus," distributed by Hallmark Pictures Corporation, is playing opposite him in his second serial production, the working title of which is "The Screaming Shadow." The serial will be in fifteen episodes of two reels each. Joe Girard has the leading character role. J. Grubb Alexander is writing the continuity for the new serial.

"The Sagebrusher" to Get Early Prerelease Showing

EXHIBITOR interest in Benjamin Hampton's second Great Authors' production, "The Sagebrusher," by Emerson Hough, may be likened to the enthusiasm shown by America's biggest picture showmen earlier in the year, when Mr. Hampton's two previous author-supervised W. W. Hodkinson releases, "The Westerners," by Stewart Edward White and Zane Grey's "Desert Gold" were given introductory screening the country over. Prerelease showings of "The Sagebrusher" will be held in a score of the large cities before the new year.

A carefully made production of a novel, with incident and characters reproducing faithfully the work of the author, played by an all-star cast and staged in wonderful scenery, "The Sagebrusher" has the quality of reality, humanness and heart throbs such as exhibitors and the picture-going public have learned to expect in a photoplay made by Mr. Hampton.

A noteworthy cast, including Marguerite de la Motte, Roy Stewart, Noah Beery, Arthur Morrison, Betty Brice and other popular actors, portray the roles of Mr. Hough's fiction characters.

Capitol Film Completes "The Fugitive's Life"

"THE FUGITIVE'S LIFE," the narrative of the meeting of Al Jennings, the celebrated ex-bandit, with O. Henry, writer of short stories, in a little village of Honduras, at a time when the two were able to take part in a revolution brewing just then, has been completed at the Hollywood studio of the Capital Film Company, under the direction of H. W. Bergman.

The picture is the first of a series of short features which are being made, having as a basis the life-long friendship which existed between Jennings and Sidney Porter, whose pen-name of O. Henry made him beloved by thousands who read his fiction. "The Fugitive's Life" is based on an actual meeting of the two in the Central American village, after having been separated for an extended period. Their vicissitudes of adventure and how they managed to take part in the revolution and recover their depleted fortune, is shown.

In the production Al Jennings, himself, plays the role of the adventurous bandit, while Clarence Apeck is surprisingly similar to the real O. Henry for his portrayal of that character. Vivian Gane appears opposite Al Jennings in those scenes of a romantic nature.

The picture now is being cut and edited, after which it will be shipped East for release at an early date.

SMALL EXHIBITORS IGNORE PUBLICITY

Extensive Advertising Campaigns in the Cities Directly Benefit Business of Country Theatres

PROGRAMS for country exhibitors should be so gauged as to give them the largest possible benefit from the extensive advertising campaigns conducted by the city motion picture houses, in the opinion of P. C. Mooney, publicity man for the First National Exhibitors Circuit. Mr. Mooney was recently in Minneapolis on a tour of inspection of First National offices throughout the country, and pointed out that in the final analysis this is what carries many of the small town exhibitors through a successful career.

Obtaining early dates gives the country exhibitor the advantage of good prints, a minimum of "chopped" film and fresh themes, Mr. Mooney asserted. Often these are not appreciated by the country exhibitor, but the wise distributor will bear them in mind, he believes.

"The country exhibitor should be enthusiastic about the advantages he derives from city advertising, but he usually is not," said Mr. Mooney. "Here are dozens of the finest display advertisements that high priced publicity men can devise coming to his clientele through the metropolitan press. Does the average country exhibitor give it a thought? He does not. He sticks out a little lobby display and thinks he has done his duty. If people come by the scores to his show, it is a fine picture. If the crowds are slim, the picture is rotten. He never figures himself in the equation.

Prohibition Helped.

"Everybody is drawing high wages now. Prohibition has undoubtedly bettered the picture game. The producers are going out of their way as never before to spend money for well known stories, plays and books to film, because of the advertising they already have received. All this potential value in advertising is in the film that is made. The exhibitor gets it thrown in, in addition to the intrinsic value of the film.

"Last, but not least, the distributor must always bear in mind that a contract is not worth the paper it is written on if a date cannot be arranged. Successful handling of a branch involves arranging satisfactory dates."

Mr. Mooney said the Minneapolis office of First National is 100 per cent. efficient in getting contracts and arranging dates. His itinerary includes: Pittsburgh, Philadelphia, Detroit, Cleveland, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Denver, Seattle, Portland, San Francisco, Los Angeles, Dallas, New Orleans and Washington. He plans to return to New York December 20.

Harold Lloyd Signs With Pathé For Long Term and Large Salary

THE services of Harold Lloyd in his popular comedies are assured to Pathe for a long term, following an agreement which gives great satisfaction to all parties concerned. Just before he returned to California to resume work on his new series of $100,000 two-reel productions, Lloyd was signed up by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., to a contract which binds him to comedies for distribution by Pathe during the next three years. It provides that Lloyd receive one of the highest salaries and guarantees ever paid to any motion picture star and contains an option giving Pathe the right to renew the covenant for another long term.

Lloyd was enthusiastic over the arrangement and declared that "so long as Pathe continues to treat me as it does you can count on me rooting with the rooster for the rest of my life. It is an inspiration to give me the very best that I have to give, and that's what I am going to do!"

Roach Praises Co-operation.

Hal E. Roach, president of the Rolin Film Company, producer of the Lloyds, said:

"During the four years that I have produced for Pathe, there has never been a time that there has not been a courteous and hearty welcome for me in their New York office. The communications that I have received from them have been those of gentlemen and business men. Everybody in the whole organization is my friend and is boosting for me. I have produced for Pathe under three different administrations, but never has Pathe had the pep and go that they have at the present time."

Is in Class By Himself.

"We have watched with special interest the steady development of Harold Lloyd as an entertainer," said Mr. Brunet in commenting upon the contract. "Lloyd is in a class all by himself and his humor is so universal in its quality as to be understood any place in the world where motion pictures are shown. We have all along considered Lloyd a most valuable asset and feel that neither effort nor expense should be spared in the most thorough exploitation of the new two-reel comedies, which have opened so auspiciously in the big first-run houses of New York and the principal cities of the United States.

"It is worthy of note that Harold Lloyd has already firmly established himself with the picture-loving public of Great Britain, and we were exceedingly pleased at the request for ten programs that came from Lieut. Commander C. H. Rolleston, of H. M. S. Renown, and so directed that all of the short reels supplementing the Pathe special features should be Lloyd comedies."

Dawley Engaged by Dietrich-Beck.

J. Searle Dawley, one of the foremost directors in the motion picture field, has been engaged by Dietrich-Beck, Inc., to direct its next production, "The Harvest Moon," in which Doris Kenyon will be the star. Work on the picture, which is from the play of Augustus Thomas, has been started at the Leah Baird Studios at Fort Lee and rapid progress is being made.

Braddon Engaged by Capellani.

John D. Braddon has been engaged by the Albert Capellani Productions, Inc., as the art director for "The Fortune Teller," the picture which Marjorie Rambeau is now making for Pathe.

Heavy Bookings Recorded on Ruth Roland Serial

WITH release date less than three weeks away, bookings on the forthcoming Pathe serial, "The Adventures of Ruth," starring Ruth Roland, are beginning to assume proportions that lead Edgar O. Brooks, serial sales manager of Pathe Exchange, Inc., to predict new records for this form of screen entertainment. The serial is to be released on December 28.

"Just as long as there is a demand for pulse-quickening magazine serial stories of adventure and mystery, just so long will motion picture serials continue to be a most attractive element in the programs of many thousand exhibitors," said Mr. Brooks.

"Properly promoted and adequately exploited, a Pathe serial will act as a house filler regularly every serial day for fifteen weeks, whether exhibited in a first run downtown picture palace or in a small town neighborhood house. The appeal is the same in both cases—the serial acts as a dollar-drawing magnet week after week until the audience knows 'how it ended,' concluded Mr. Brooks.

EXCHANGE MANAGERS HEAR MISS BAXLEY

Atlanta Woman Tells Capitol City Men That Success Depends on Attendance at Meetings

HOW the Atlanta Exchange Managers Association operates has been outlined for the benefit of the members of the Washington Exchange Managers Association by Miss Susie Baxley, live wire executive of the former. The methods pursued and the system adopted to improve film conditions in the South were discussed in detail and Miss Baxley answered innumerable questions covering matters in which the local film men are vitally interested.

In order to give the members an opportunity to discuss conditions with Miss Baxley, a dinner meeting at Harvey's was arranged. Unfortunately, due to the absence from Washington of a number of prominent members of the local association, the attendance was small, but Miss Baxley was enthusiastically received.

At the request of the local men, she made a number of recommendations and suggestions based on her experience in charge of the office of the Atlanta association. She stated that no great degree of success can be obtained by the Washington association until its members furnish a 100 per cent. attendance at all meetings. Every exchange should be represented at all meetings, she declared, either by its manager or some one designated by him who will have the power to act in the manager's absence.

Miss Baxley was successful in awakening a great deal of enthusiasm. She recommended that the association establish an office in Washington separate from any of the exchanges and install a permanent secretary. This will probably be done.

Fix Bookkeeping Charge.

A resolution was adopted under the terms of which the exchanges will hereafter assess a bookkeeping charge of 10 cents against each exhibitor returning film shipments express charges collect, it being the practice to have the exhibitors assume the transportation costs both ways.

The question of automatically fixing the dates on contracts where no play dates are given by the exhibitor was also discussed. The question came up on the proposal of the Hodkinson corporation suggesting that their exchanges stamp contracts as follows: "The exchange reserves the right to set dates on any picture contracted for upon ten days' notice to the exhibitor after thirty days from date of contract."

Contracts Discussed.

Another problem discussed was that of the repudiation of contracts when theatres for which they are made change hands. It develops that very often when a house changes ownership, the new owner immediately sets about to cancel contracts made by the former owner. At the same time, however, the new owner is very anxious to assume ownership of the deposit money put up with the exchanges for the fulfillment of those contracts. It was considered that where a new owner assumes right of possession of deposits he automatically assumes responsibility for the contracts involved thereunder and should play out all the pictures contracted for.

The association went on record as in sympathy with the move on the part of the Washington Advertising Club to drive inaccuracies out of local advertising, and the secretary was instructed to so advise the club in a letter to its president.

It was decided that another meeting be held early in December to which an invitation should be extended to Deputy Commissioner of Internal Revenue Hurrey, with the request that he speak to the managers on the question of film taxes. It is understood that the department has been giving more or less attention to film taxes of late and the managers are interested.

Three Years' Fight Ended.

Local 553 of the Electrical Workers Motion Picture Operators' Union has voted as a body to disband and enter the Local 307, I. A. T. S. E. This is the termination of a three years' fight between the two factions in Philadelphia. Under the new conditions the operators beleve they will receive increases in salary and better working conditions. Harry Abott defeated B. F. Bache as president of Local 307, and Clement Rizzo has been elected business agent. The present headquarters are at 1227 Vine street.

Wherein a Chrysanthemum Sings Its Swan Song and Adds to the Beauty of Life.
Madlaine Traverse seems lost in the petals, but the truth is that she loses a great deal in her coming Fox production, "Lost Money."

AMERICANS LOSING GROUND IN INDIA

Rancor of Natives Aroused by Our Photoplay Characterizations of Them as Ne'er-Do-Wells

THAT there is a very real danger that public opinion in India may in the near future practically boycott the products of American moving picture producers which deal with Indian topics is the information conveyed to Moving Picture World by S. B. Bannerjea, its Colcutta correspondent. The information will be of interest to American picture interests at this time when they are reaching out for the trade of the world.

"In the Moving Picture World dated September 8 I read about Metro's achievement in securing the services of present day writers," says Mr. Bannerjea. "I learned also that some of I. A. R. Wylie's stories of India have been secured. I think it is time that stay-at-home Americans are told the truth about the stories of Indian life written by Kipling and others."

Mr. Bannerjea joins in the volume of criticism being directed at Kiplings' Indian stories at the present time. He says that Kipling's characters are all Indians of the "bootlicking or the jo-hukum variety." He names several authors who, he says, delineate their Indian characters in a dark hue. He praises the works of Miss Margaret Noble and arraigns Sir Nahindra Nath Tagore for writing nothing better than romances.

Hindus Cast as Villians.

"I have seen several hundreds of films since 1895," says Mr. Bannerjea, "and I confess I have not yet seen one film in which a Hindu character has been correctly painted. Hindus have always been depicted as drunkards, rakes, swindlers or thugs. It is to be much deplored, and I should not be surprised if some day a serial is denied public exhibition in India by the new board of film censors to be created by the cinematograph act, on the score of creating racial ill feeling.

"I trust American film manufacturers will do the needful. I am certian they mean no ill, and I take this opportunity of putting them on the right track, so that should trouble arise later on, they cannot plead ignorance of Indian customs. A small cloud can even now be seen on the horizon. I trust it will disappear if the manufacturers be wise.

"Should they really desire to produce Indian stories, they should engage the services of some reputable Indian writer and I can assure them they will have the satisfaction of producing Indian stories of the correct atmosphere. It will not do to employ any and every Indian writer, but one who has some knowledge of the film trade, too.

Praises Universal Serials.

"It is all very well to put Nazimova or White or Normand on some Indian story, but care should be taken to have them coached by some educated Indian. Indians of the leg-pulling variety or with no knowledge of their native customs are to be found in America and care should be taken to select a proper coach."

The correspondent notes that at last an Anglo-Indian newspaper in Calcutta has opened a column devoted to the film trade, but regrets that interest in it is lessened by the fact it is dominated by a certain theatre.

"Cannot the Universal people," he asks, "who have an office in Bombay, arrange for the publication of news relating to their various productions in the columns of some Indian newspaper? The Universal serials are the best liked everywhere in Indian and information about their various productions will create much interest here."

The Pathe people are now housed in a magnificent building on Balland Estate and will reopen their Calcutta office in the near future, Mr. Banerjea hears. J. F. Nadan, the Indian cinema king, has converted his amusement business into a limited liability company, with a capital of about two crones of rupees.

"His continuous run of luck is the envy of many cinema owners," says the writer, "but anybody can be equally lucky if they manage their business as well as he does."

Mr. Banerjea also describes the amending cinematograph bill, which provides for a board of censors.

Announce New Supreme Comedy.

Harry Depp and Teddy Sampson are appearing in a new Supreme comedy, titled "Are Honeymoons Happy?" which is being produced under the direction of William Beaudine for Robertson-Cole. The story of the comedy was written by Harry Depp, who is also featured. The plot was written by W. Scott Darling. This Robertson-Cole comedy will also be directed by Beaudine.

"Fighting Shepherdess" Is Progressing Well

THE Louis B. Mayer studios in Los Angeles report satisfactory progress in the filming of Anita Stewart's new First National attraction, "The Fighting Shepherdess."

Edward Jose is directing the production and is enthusiastic about the story, which is from Caroline Lockhart's novel of the same name.

Supporting Miss Stewart in the cast are Noah Beery, Wallace MacDonald, Walter Long and Eugenie Besserer.

The scenario was compiled by Frank M. Dazey, who recently joined the Mayer forces at the Coast. Tony Gaudio is the man behind the camera.

The production presents Miss Stewart in the character of a tattered hoydenish girl who, deprived of the protection she should receive from her mother, runs away from her roadhouse home and becomes a shepherdess, guarded by a hermit named Mormon Joe. Her naive simplicity and great beauty prove to be valuable assets in romantic competition with the girls of the town, and she wins the wealthy young man from the effete East. Most of the locations are being filmed in the cattle and sheep country of California.

—And the Welkin Seemed to Stir and Take on New Life.

—When Sylvia Breamer, in simple garb, hair streaming, and joyous of eye came to said welkin to make "The Moonshine Trail," a Blackton-Pathe feature.

When Bessie Love Wears Pigtails You Can Always Count on a "Laughful" Picture.
Shown here in her latest characterization, "Pegeen," on the Vitagraph schedule.

Picking Stories for Marsh and Sale.

A special staff of scenario experts are at work looking over stories for Mae Marsh and "Chic" Sale, the latest acquisition to the Robertson-Cole list of stars. Miss Marsh has arrived in California and is in daily consultation at the Gasnier Studio, while "Chic" is making his last swing around the country before making his debut into screenland. Irving Cobb, the author, will write several stories around the characters best played by Sale, and a director of international repute will be in charge of the film.

Elsie Ferguson to Resume Work on Dramatic Stage

ELSIE FERGUSON, star of Paramount-Artcraft pictures, will reappear on the dramatic stage early in 1920, it is announced at the offices of Charles Frohman, Inc.

It is under the Charles Frohman management that Miss Ferguson will make her reappearance, and it may be noted taht it was under the direction of the late Charles Frohman, in association with Klaw & Erlanger, that the actress, as Miriam, in Hubert Henry Davies' "Outcast," won the greatest triumph of her stage career.

Miss Ferguson has not been seen on the dramatic stage in New York since her appearance at the Hudson Theatre in "Shirley Kaye."

Kinograms Opens with Races at New Orleans

THE current issue of Kinograms runs the gamut of human interest. It opens with the racing season at New Orleans. There is a comedy element supplied with the picturization of a man who loses on a "sure thing."

A delegation of churchmen from Ireland is presented to us in a close-up.

The sailing of a Christmas ship for Siberia also holds our attention. Its departure point is San Francisco and it is going to carry Christmas presents to our boys in the Far East.

Governor Coolidge, of Massachusetts, crops up in the week's news. Kinograms shows him inspecting the men who replaced the striking police in Boston.

First Eight Goldwyn Pictures Announced for the New Year Well Supported by Advertising

GOLDWYN Pictures Corporation will enter the new year with a remarkably strong list of productions, comprising the first eight releases, in which there are one Eminent Authors picture, one Rex Beach, two starring Tom Moore, one Mabel Normand, one Madge Kennedy, one Pauline Frederick and one Jack Pickford. The order of issue just authorized by Samuel Goldwyn reads: "Pinto," "Toby's Bow," "The Silver Horde," "The Cup of Fury," "The Blooming Angel," "Duds," "The Little Shepherd of Kingdom Come" and "The Paliser Case."

All of the productions selected to lead off the Goldwyn releases for the coming year have been completed at the Culver City studios, and advance prints of most of them have been shipped to New York and viewed by Mr. Goldwyn before pronounced ready for the market. In variety of subject matter and individual strength, these eight pictures promise to surpass even the fall series, which set a new standard for the rapidly growing Goldwyn organization. Each production will be shown to prospective buyers in advance of booking, so that an exhibitor will be allowed to take his pick.

Valuable Advertising.

Of great importance to the exhibitor is the fact that every picture on the list will be backed by the "direct to the public" advertising campaign launched in hundreds of newspapers, December 1. Whatever advertising the exhibitor may do on his own account will be supplemented by the country-wide campaign being conducted by Goldwyn, in which every advertisement is directly tied up with the theatre showing the picture.

As a follow-up for the phenomenally successful "Jinx," another Mabel Normand production was selected as the opening release on the new schedule. It is "Pinto," a story written and directed by Victor Schertzinger, presenting the Goldwyn comedienne in the character of a western cowgirl.

"Toby's Bow" is a Tom Moore picture, adapted from the stage play by John Taintor Foote and directed by Harry Beaumont. It presents an intensely interesting story that advances to an unexpected climax. In the notable cast supporting Mr. Moore are Doris Pawn, Arthur Housman, Macey Harlan, Ruby LaFayette, Augustus Phillips and Colin Kenny. With "The Girl From Outside" still at the height of its popularity, Goldwyn will release anotner Rex Beach picture, "The Silver Horde."

Introducing Mr. Hughes.

"The Cup of Fury" makes a fitting subject for the introduction of Rupert Hughes as one of Goldwyn's Eminent Authors. Profiting by a wide circulation in book form, "The Cup of Fury" is still fresh in the minds of thousands of readers who will be anxious to see the pictorial adaptation by Helene Chadwick, Rockcliffe Fellows, Sydney Ainsworth, Florence Deshon and other players of equal reputation. T. Hayes Hunter directed the production.

The fifth picture is the Madge Kennedy starring vehicle, "The Blooming Angel," a screen version of a Saturday Evening Post story selected because of its popular suitability to the Goldwyn star. Then comes "Duds," now being completed by Tom Moore, under the direction of Tom Mills, at the Culver City studios. This is the first picture directed by Mr. Mills for Goldwyn.

"The Little Shepherd of Kingdom Come," from the novel by John Fox, Jr., marks Jack Pickford's debut as a Goldwyn star. In the large supporting company under the direction of Wallace Worsley are found Clara Horton, Pauline Starke, R. D. McLean and Edythe Chapman. Concluding the series is "The Paliser Case," a dramatic story starring Pauline Frederick, directed by William Parke. Albert Roscoe is leading man, and others in the company are James Neill, Hazel Brennan, Kate Lester, Alec Francis, Warburton Gamble, Edgar Saltus and Carrie Lee Ward.

Maintaining our policy of obtaining the finest and most popular stories on the market for the exhibitor, we have arranged to produce the world celebrated stories of

JACK LONDON

with C. & Shurtleff, Inc.

Starring

MITCHELL LEWIS

The first four will be

SMOKE BELLEW
BURNING DAYLIGHT
DAUGHTER *of the* SNOWS
The STAR ROVER

METRO

PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

THE BEST
THE PICTURE OF A THOUSAND THRILLS!
ME
Maxwell Karger
Jury Imperial Pictures
throughout Great Britain. Sir

RELEASED
DECEMBER 15

The FIRST of the 5 world celebrated DRURY ~ LANE MELODRAMAS!

OF LUCK!

by Cecil Raleigh and Henry Hamilton

With an all-star cast including KATHRYN ADAMS, JACK HOLT LILIE LESLIE and FRED MALATESTA

Adapted by S. L. LeVino.
Directed in 6 breath-catching acts by Ray C. Smallwood.

BOOK IT NOW!
Remember
You can't go wrong with a
METRO
picture

TRO

Director General ~
Ltd. Exclusive Distributors
Wm. Jury, Managing Director

HERE'S 12~CYLINDER DRAMA!

Confession would mean to lose his love ~ Yet she felt he must know ~ How this tragic dilemma of girlhood was met makes this stirring pic~ture one of the most in~tense productions ever screened!

SHOULD

Story and Scenario by Finis Fox
Directed in 6 absorbing acts by John E. Ince.

ME

Maxwell Karger

Jury Imperial Pictures throughout Great Britain. Sir

RELEASED
DECEMBER 22d

A WOMAN TELL?

featuring

ALICE LAKE

with a supporting cast of exceptional distinction, including JACK MULHALL *and* FRANK CURRIER

BOOK
IT NOW!
Remember
You can't go wrong
with a
METRO
picture

TRO

Director General

Ltd. Exclusive Distributors
Wm. Jury, Managing Director

A romantic drama of great charm, power and surpassing beauty in which this captivating star excels all of her previous screen triumphs.
THE
Directed by Henry Otto in 6 acts of exquisite beauty.
ME
Maxwell Karger
Jury Imperial Pictures throughout Great Britain. Sir

RELEASED
DECEMBER 29.

BOOK
IT NOW!
Remember
You can't go wrong
with a
METRO
picture

VIOLA DANA

in

Cohan & Harris' famous Broadway success

WILLOW TREE

Adapted to the screen by June Mathis from the play by J.H. Benrimo & Harrison Rhodes

TRO

Director General

Ltd. Exclusive Distributors
Wm. Jury, Managing Director.

Should a woman just sew, dust, cook and take care of a family?

This question interests every woman, & is answered in this highly dramatic & appealing story of New York's glittering night life.

As the young butterfly to whom this idea is so repugnant, bewitching May Allison does the best work of her brilliant career.

RELEASED JANUARY 12.

THE ME

Maxwell Karger

Jury Imperial Pictures throughout Great Britain. Sir

MAY ALLISON

In the screen version of Oliver Morosco's great stage success

WALK-OFFS

by the authors of "Lombardi, Ltd."
Frederic & Fanny Hatton

Adapted by June Mathis and A.P. Younger.
Directed by Herbert Blache.

TRO

Director General

Ltd. Exclusive Distributors
Wm. Jury, Managing Director.

Millions have read it as a book!
Millions have seen it as a stage play!!
These millions & other millions will want to see it on the screen!!!
Given the more flexible and pictorial production that the screen provides, with a star of the great & distinctive abilities of Bert LYTELL, it is doubly dramatic, doubly striking and gripping.
BE
in

RT LYTELL

Sir GILBERT PARKER'S *masterpiece*

The RIGHT OF WAY

Adapted by June Mathis. Directed by Jack Dillon.

BOOK IT NOW!
Remember
You can't go wrong with a
METRO
picture

METRO

Maxwell Karger Director General

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Director.

Could you tell the truth for 24 hours?
"Bob" Bennett bet $10,000 he could, and how he gets into one complication after another because he utters nothing but the truth about his business friends and their families, and nearly loses the girl he loves makes this hilarious comedy the funniest picture ever screened!
BOOK IT NOW!
Remember
You can't go wrong with a METRO picture
ME
EXCLUSIVE

RELEASED JANUARY 26.

Taylor HOLMES in NOTHING but the TRUTH

by Frederic S. Isham
Produced by Taylor Holmes Productions, Inc.
Directed by David Kirkland

TRO
DISTRIBUTORS

~TO BE FOLLOWED BY~

FEBRUARY

OLD LADY 31 *by Rachel Crothers*	*Starring* EMMA DUNN
SHORE ACRES *by James A. Herne*	*Featuring* ALICE LAKE
ELIZA COMES TO STAY *by H.V. Esmond*	*Starring* VIOLA DANA
JUDAH *by Henry Arthur Jones*	*Starring* MAY ALLISON

MARCH

ALIAS JIMMY VALENTINE *by Paul Armstrong*	*Starring* BERT LYTELL
THE HOPE ~DRURY LANE *by Cecil Raleigh & Henry Hamilton*	*with an* ALL~STAR CAST
THE HEART OF A CHILD *by Frank Danby (Mrs. Frankau)*	NAZIMOVA *Production*
THE VERY IDEA *by William LeBaron*	*Starring* TAYLOR HOLMES

APRIL

PARLOR, BEDROOM AND BATH *by C.W. Bell*	*Starring* VIOLA DANA
FINE FEATHERS *by Eugene Walters*	*Starring* MAY ALLISON
THE SKYLARK *by William Wallace Cook*	*Starring* BERT LYTELL
BURNING DAYLIGHT *by Jack London*	*Starring* MITCHELL LEWIS

MAY

THE FOUR HORSEMEN OF THE APOCALYPSE *by Vicente Blasco Ibañez*	*with an* ALL~STAR CAST
THE MARRIAGES OF MAYFAIR ~DRURY LANE *by Cecil Raleigh & Henry Hamilton*	*with an* ALL~STAR CAST
THE TEMPLE OF DAWN *by J.A.R. Wylie*	*Starring* BERT LYTELL
A DAUGHTER OF THE SNOWS *by Jack London*	*Starring* MITCHELL LEWIS
NOTHING BUT LIES *by Aaron Hoffman*	*Starring* TAYLOR HOLMES

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

"Barnabetta" Binney's Funny Bout With an Obstinate Old Dutch Bowl

By Edward Weitzel

Special Interviews

Are written to help picture showmen sell tickets.

They are intended for reproduction in your local papers when you play the attractions.

No "bunk"; no press agentry. Superior in tone to any in the industry.

They will be acceptable in the best newspapers as "Sunday Features."

Like every word printed in Moving Picture World these interviews are written to help subscribers get more money through their box-office window.

Don't be an "Exhibitor."

Be a PICTURE SHOWMAN.

LITTLE Miss Binney sat curled up at the other end of the divan and looked at me very seriously: "I have always had to work," she said.

"Perhaps that is the secret of your triple success," I replied. "To have made a reputation as a dancer and become a star on the stage and also on the screen at your age, your fairy godmother must have been a great believer in bestowing healthy bodies and sound minds on her godchildren and then letting them work out their own futures."

"That's what happened in my case," agreed the Barnabetta of "Erstwhile Susan." "You see," she went on, "my sister and I never had time to pick up a choice collection of illusions about an artistic career. We commenced studying dancing when we were youngsters and were kept busy practicing our steps a good many hours a day. Long before I went into pictures or spoke my first line on the stage I knew that beautiful young ladies who think it is going to be nice and easy to make names as actresses are to be pitied. The training sister and I had before our debut as professional dancers taught us what to expect in the way of work when we started acting for the screen."

"Don't you find that this same training has been a great help to you in your screen and stage work?"

Training From the Ground Up.

Constance Binney uncurled herself and sat up straight before replying. Her attitude was a wholly natural one, but the manner in which she held herself told of perfectly controlled muscles and the ability to make her entire body obey her wishes.

"Yes, indeed!" she exclaimed. "The first thing to learn about acting is how to make your feet behave, just as it is in dancing. With them off your mind you can try to do what the director bids you and not feel you are all arms and legs and that they are all dreadfully in your way."

My thoughts reverted to the night I saw Constance Binney as the plucky little heroine from "39 East." Her performance had been highly praised, aside from her youth and general fitness for the character; but as I sat in the theatre my mind was in a "show me" state and I wondered how well she would manage that pitfall for many a talented beginner—her first entrance. I mentioned that incident to the young person on the other end of the divan, who had again relaxed and was sitting with those thoroughly disciplined extremities of hers tucked completely out of sight.

"Were you disappointed in me?" she asked.

"Not for an instant. You came through that critical incident with flying colors. In fact, doing that sort of thing is a habit you seem to have started with when you were given your first screen part. In 'The Whip,' in the John Barrymore picture and in 'Erstwhile Susan' you have come along at an amazing pace—and you deserve all of the nice things that have been printed about you."

Miss Binney was not at all displeased with my reply. "You believe in encouraging folks, don't you?" said she.

"When they are entitled to it," said I. "And now tell me something amusing about the making of the 'Barnabetta' picture."

The Obstinate Old Bowl.

The little Realart star became very serious again and thought deeply for several seconds.

"I don't remember anything funny taking place—except when the bowl wouldn't break," she said at last.

"Tell me about it."

"It was the scene where 'Barnabetta' is listening to her father and the schoolmaster in the next room and drops the dish. The girl is dreadfully afraid of old Barnaby, you remember, and I was in anything but a laughing mood while the scene was being rehearsed. Mr. Robertson, the director, explained just how frightened I was to act when I dropped the bowl, and I tried to imagine how I should be beaten, as I let the dish slip from my fingers and made a mental picture of my father rushing in and seeing the pieces on the floor."

"And the bowl didn't break?"

"It didn't even chip, and Mr. Robinson had me try it over again."

"Who came out ahead the second time?"

"The bowl, and it kept on coming out ahead just as often as I let it drop. By the time we reached the third drop the funny side of the affair had knocked all of the proper feeling out of me, and as I kept letting that stubborn old bowl tumble to the floor and it kept on landing unharmed and ready for the next bout I got to laughing so hard that I cried, and if lunch time hadn't arrived right then I believe we should still be rehearsing that scene."

"How did you smash it at last?"

"That is a studio secret, but it was taking a mean advantage of the bowl. By all the rules of fair play that obstinate old piece of crockery downed me and was the winner of every round."

"It evidently had inherited all the sturdy qualities of its long line of mulish Dutch ancestors."

"The property man gave me a better reason than that—the bowl cost only fifteen cents."

A Pair of Morals.

The moral about the price of the bowl should be perfectly clear to anyone who has let an expensive bit of cloisonne slip through his fingers. The moral about the rapid rise of Constance Binney as a screen and stage star is the fact that when her chance came she was prepared for it by long hours of hard work at her dancing lessons. She had not only learned physical control but knew what to expect in the way of more long hours of hard work in her new profession.

Constance—a Little Happier
But still Barnabetta in her first Realart picture.

Constance Binney, Little Slavey—
—In "Erstwhile Susan," story of Pennsylvania Dutch folks—

Print of "The Best of Luck" First Metro-Drury Lane Play Sent East

A LITTLE group of critical men sat in the private projection room of Maxwell Karger, director general, at the Metro studios in Hollywood on a recent Wednesday, and saw, in its complete form the first time, "The Best of Luck," the first Drury Lane melodrama picturized as a Screen Classics, Inc., special to be released by Metro.

There was no orchestra to sob or sing in sympathy with the emotions on the screen; there was not the play of soft-tinted lights, nor the human warmth of the crowded theatre. Yet from that handful of film-sophisticated men, sitting in judgment at the end of the narrow projection room, were heard quick gasps of astonishment, of amusement and admiration.

As the lights flashed on there was praise for the picture as superb dramatic entertainment, thrilling in incident and climaxes, excellent in direction, in logic of continuity, and in beauty of photography.

The men who sat with Mr. Karger were Randolph Bartlett, editor of Photoplay Magazine; Arthur Lamb, manager of Metro's Los Angeles exchange; C. P. Butler, general superintendent of the studio; A. S. Le Vino, continuity writer.

Production on Way East.

A print of the complete six-reel production has been shipped to New York. The last "thriller" produced during the war, at the Theatre Royal, in Drury Lane, London, was the first to be filmed of the five owned by Metro. The story ranges over a period of time from the days of the Great Armada of Spain to modern England, Scotland and America.

The production has Jack Holt, Kathryn Adams, Frederic Malatesta and Lilie Leslie at the head of an all-star cast. Emphasis was placed on photography, the work of Harold Wenstrom. Thrilling scenes include a midnight chase through the streets of London, at the climax of which an automobile pitches off an eighty-five-foot bridge; a hand-to-hand fight on the deck of a submarine; unusual airplane scenes obtained by Mr. Levino's device of a motor-driven camera, and the destruction of a Spanish galleon.

Universal to Make Reel for Canadian Showmen

A NEWS reel of real news is to be placed on the market about the middle of December by the Canadian Universal Film Company, Ltd.

The scheme originates from the fact that in many of the leading theatres, both in the United States and Canada, it is the custom to buy from two to three reels, from which one reel is put together. This is presented to the patrons as the news reel of that particular theatre.

With the object of saving money for the exhibitor. Universal has appointed an expert in New York whose duty it is to edit International News, Current Events and the Screen Telegram.

A further editing, bringing these three reels into one of approximately 1,000 feet, insures a reel of live news to the exhibitor and at the same time greatly cutting down the cost.

To more thoroughly meet the demand, the editor of the weekly will visit Canada from time to time and acquaint himself with conditions and local demand. Thus, the Universal News (3 in 1) will be timely, appropriate, genuinely interesting. It is stated that from 50 to 75 per cent. of the material will be other than American news; that the foreign happenings—world events—will be used extensively; that Canada, England, France, Italy, Russia, in fact all the European countries, will provide their quota of news.

Information as to bookings, charges, etc., will be given at any Canadian Universal Exchange.

Bernarr MacFadden Visits Company.

Bernarr MacFadden, producer of the Facts and Follies Series, which is being state righted by Pioneer, has arrived in Jacksonville, Fla., where the Facts and Follies company, under command of Director Wray Physioc, is busily engaged in keeping two months ahead of release dates.

Helen Hart and Frank Bates are still with the company and will probably remain until the completion of the entire production program.

To Release Canadian Expedition Views.

Photographed at great peril and after innumerable hardships, the first of the pictures taken on the Paramount-Vanderbilt expedition into an unexplored region of the Canadian Rockies is now in readiness and will be released December 21 as part of the Paramount Magazine. "In the Canadian Wilds" is the title of the first of the pictures, which was made in a section south of Banff.

Critics Acclaim "The Tong Man."

Previews of "The Tong Man," current Robertson-Cole release, starring Sessue Hayakawa, indicate that the picture is one of the best in which Hayakawa has ever appeared. Both trade paper and magazine critics were struck with the swift action which characterizes the picture.

The production was taken for preview showing by the management of Loew's New York Theatre. The film is based upon Clyde C. Westover's novel, "The Dragon's Daughter."

William K. Howard
To judge production from sales force viewpoint at Universal City.

"Husband's Other Wife" To Get Big Advertising

CONVINCED that "My Husband's Other Wife" is one of the finest pictures ever produced by J. Stuart Blackton, Pathe will make a strong drive on the attraction when it is released on January 4. An unusual line of advertising has been prepared on the production, and the campaign material accompanying it sets a new standard in motion picture exploitation.

Many of the scenes were filmed in the Majestic Theatre, Brooklyn, which Mr. Blackton used to obtain the truest atmosphere for the production, adapted from a story by Stanley Olmsted, who has been associated with the stage for years.

Sylvia Breamer is accorded a role to which she is absolutely suited. Robert Gordon, co-starred with Miss Breamer as a young playwright, gives a characterization that stands out with vital sharpness. Warren Chandler, as the husband, had a delicate portrayal to render, and performs with sureness and finesse. Little Mary McAvoy makes a wonderful "other wife."

Big Sennett Production Nearing Its Release Date

MACK SENNETT has practically completed his new multiple reel comedy production, which is said by those who have had a view of it to be one of the most novel feature pictures made.

More than fifty thousand feet of film were taken in making the picture, and this is being now edited down by Mr. Sennett to four reels and a prologue.

The picture, which is primarily a comedy of the Sennett type, is different from all other laugh-making pictures, in that there is a deep human interest as well as mirth-making burlesque. It is a picture with a moral, as well as being filled to the brim with comedy of the Sennett type.

The Sennett publicity department is preparing special publicity for the picture, the release date and distributing details, it is expected, will be announced within the next two weeks. The title has not yet been decided upon, but two or three are being considered.

$50,000 Theate for Beatrice, Neb.

George Monroe, who is building a new $50,000 motion picture theatre in Beatrice, Neb., has bought the opera house in Odell, Neb., and has bought the Rogers Opera House in DeWitt, Neb., from C. V. Nichols. "I can buy pictures more cheaply when I have a string of houses," said Mr. Monroe. "I can also feel assured that if business is not good in one house, it certainly is good in another. All my houses are on the same railroad line, with frequent trains, and I can easily send pictures from one town to another."

Mendelson on Sales Tour.

Taking with him selling prints for the first four of the new Holly Comedies, featuring Sid Smith, James L. Mendelson, special representative of the Bulls-Eye Film Corporation, has left Los Angeles on a sales tour of the Pacific Northwest. While in Los Angeles, Milton L. Cohen, president of Bulls-Eye, also disposed of rights for eleven states by wire for these one-reel comedies.

Savoy and Jewel Theatres in Cleveland Change Hands

A BIG development in the Cleveland motion picture field came with the ushering in of the month of December.

It was the extension of the theatre circuit controlled by Schuman, Fine and Kramer. These three men have for some time operated the Dennison Square and Yale theatres. December 1 they bought the Savoy and Jewel theatres from John Kalafat and Frank Trakas. The consideration was reported to be in the neighborhood of $50,000.

December 5 it was announced by these people that they had perfected plans and secured property for the building of two big theatres, one to be located at Euclid avenue and Taylor road and the other to be on Pearl road, Brooklyn suburb, near the Carnegie Library. The Taylor road house will seat 1,200 and cost $185,000 while the other theatre will seat 1,500 and cost $100,000.

Announcement was also made by Dave Schuman that the Dennison Square Theatre will be enlarged to 1,500 seats in the spring.

Pathe News No. 98 Contains Airplane Views of London

ANOTHER achievement has been recorded by Pathe News in obtaining what is probably the only views of London ever taken from an aeroplane—or, at least, ever released in the United States or anywhere else in the world. In a machine piloted by Sir John Alcock, the British aviator, who flew across the Atlantic in a non-stop flight of sixteen hours, a Pathe News cameraman obtained views of all the historic buildings and locations in the British metropolis.

It was only after months of patient waiting that the Pathe News filmed the views contained in Issue No. 98, just released. Owing to the fog hanging over London almost continuously, and particularly this fall, it was virtually impossible to set any particular date for the flight and the photographing of London. Time and time again the Pathe cameraman was doomed to disappointment owing to unfavorable weather, but one day the sun broke through brilliantly.

Reichert Goes to New York.

Louis R. Reichert, who has had charge of the San Francisco branch of the United Artists Corporation since this was opened, has been promoted to a position with the home office and will leave for New York at an early date to assume his new duties. He will be succeeded in San Francisco by Edward B. Baron, formerly connected with the American Photo Player Company. While this is Mr. Baron's first venture in the film exchange field he has a wide acquaintance among exhibitors.

Metro to Produce Ibanez's Novel, "Four Horsemen of the Apocalypse" Author Will Aid in Making Picture

METRO is in the midst of big activity, the immediate objective of which is to put on the screen a picturization of "The Four Horsemen of the Apocalypse," by Vincente Blasco Ibanez, that will be in keeping with the fame of this celebrated novel which critics universally have proclaimed the literary sensation of the day in every corner of the globe where the printed page is read. "The Four Horsemen of the Apocalypse" has reached its 125th edition, so wonderful is its popularity.

As the initial step in getting this big production under way, June Mathis, head of the Screen Classics, Inc., scenario staff, was hurriedly summoned to New York from the Metro studios in Hollywood, to undertake at once the screen adaptation and scenarioization of the novel.

To Hold Conferences.

Prior to Senor Ibanez's departure on his speaking tour, which takes in Boston, Canton, Pittsburgh, Chicago and other large cities of the East and Middle West as well as Toronto and Ottawa in Canada, the Spanish novelist held several conferences with Richard A. Rowland, president of Metro, in which he gave some of his views on how his novel shouldl be picturized.

These suggestions by the author Mr. Rowland imparted to Miss Mathis upon her arrival in the metropolis. The scenarist immediately started the work of drafting a continuity in the rough, with the intention of laying it before Senor Ibanez. Miss Mathis will accommodate her schedule to that of the novelist. She plans to leave New York for the West in time to stop over in Pittsburgh or Chicago when Senor Ibanez is in one of those cities delivering his lectures on "The Spirit of the Four Horsemen," "How I Write My Novels" and "The America We Know."

Screen Classics, Inc., will make an all-star cast special production of "The Four Horsemen of the Apocalypse." Maxwell Karger is already scanning the field for widely known actors and actresses to be selected strictly according to type.

Author to Co-Operate.

Meanwhile, Senor Ibanez has promised to make a special trip to the Pacific Coast in time to be present at the beginning of camera work on the picturization of the novel. He will give the production the benefit of his personal touch and suggestions as to costuming, characterization and the composition of the settings.

According to Metro's present plans, production work on "The Four Horsemen of the Apocalypse" will be started in mid-January, under the personal supervision of Director General Maxwell Karger, co-operating with the visiting author.

Vicente Blasco Ibanez
Whose brilliant "Four Horsemen" will be filmed by Metro.

What Do You Think of This?

Here's a queer situation.

Citizens of New Bedford, Mass., voted at the municipal election in favor of licensing Sunday moving picture shows.

Theatre managers failed to display much interest in the referendum vote. A few days after the election, the New Bedford Theatre Managers' Association decided that none of the theatres would remain open Sundays, for the present at least. This action was despite the fact that Sunday shows attracted large audiences when they were permitted here recently.

Latest Kerrigan Gets Fine Start.

Off to a fine start at prerelease presentations in Chicago, Pittsburg and Indianapolis, "The Lord Loves the Irish," third in J. Warren Kerrigan's series of Robert Brunton productions distributed by W. W. Hodkinson, gives every promise of equalling the early booking records of its predecessor, "The Joyous Liar," which from the standpoint of exhibitors, has proved the greatest audience-puller the popular star has ever made.

Shurtleff Studies Picture Making at Metro Studios

IDENTIFIED for years with distributing interests in motion pictures, C. E. Shurtleff is in Los Angeles to make a thorough study of the producing end of the industry. As president of C. E. Shurtleff, Inc., Mr. Shurtleff has turned over to Metro Pictures Corporation four Jack London novels selected by Director General Maxwell Karger. These are "Smoke Bellew," "The Star Rover," "A Daughter of the Snows" and "Burning Daylight." They will be produced for the Shurtleff Corporation by Screen Classics, Inc., starring Mitchell Lewis, and will be released through Metro.

GREENE WARNS AGAINST DOMINATION

"Big Producing-Distributing Units" Target of Attack by Former Famous Players' Vice-President

WALTER E. GREENE, who recently resigned as vice-president, director, and managing director of the department of distribution of the Famous Players-Lasky Corporation, has returned from the West Coast, where he spent a month perfecting some individual plans which are soon to be made public to the industry.

Mr. Greene was emphatic in his statement that he was not affiliated with, influenced or controlled by any other interests in the motion picture industry and that he was establishing himself independently in the independent field. He was particularly enthusiastic about the possibilities of the independent market and stated that from information he has gathered throughout the country the future progress of the industry lies absolutely in the hands of the independent producers and independent distributors.

When pressed for an answer relative to the rumors that have allied him with the recently formed Associated Producers, Inc., he said that he was by no means connected with their organization and that he never had been affiliated with them.

Era of Specialization.

"I have the greatest belief in their plan," he said, "and firmly believe that their organization is being formulated on absolutely the right lines—similar lines, in fact, to the plans I have for my own organization. The independent market is undoubtedly the market for the future, for the days of the program and star series and other obsolete methods of selling are now things of the past.

"We have finally come to the era of specialized distribution, when pictures will be exploited in a concentrated individualized manner, so that they will truly be features instead of unimportant links in a long chain of program releases. In the immediate future all productions of merit will be marketed singly and on the sole basis of their merit."

Universal Has Four Serial Pictures in the Making—One Is Being Produced in the Orient

FOUR new serials are now in course of production by Universal, each of which is announced as a distinct novelty in the way of chaptered thrillers. Three of them are being produced in and around Universal City, while the other is being filmed in the Orient.

The main difference in these episodic melodramas lies in the fact that they have not been constructed merely for the sake of thrills, but are plausible stories, containing sufficient tense situations and stirring climaxes to lend themselves to serial treatment.

Bryant and His Pal.
Bryant Washburn and Dwight Ludlow Washburn, future star in Paramount-Artcraft pictures.

"The Man Hunter," starring Art Acord, supported by Mildred Moore, is a western story, directed by Reeves Eason. In the cast also appear George Field, Beatrice Dominguez, Charles Newton, Tote DuGrow and others. The story is by William Pigott and Karl Coolidge, and its scenes are laid on the plains and ranges and in the mountains and canyons of the West, with Art Acord leading a band of reckless horsemen. This production is now in its sixth episode.

"The Lion Man" Far Ahead.

Al Russell is now working on the thirteenth spisode of "The Lion Man," based on "The Strange Case of Cavendish," by Randall Parrish. This story begins in the editorial rooms of a big city newspaper, shifts to the mansion of a New York millionaire, and then the trail leads across the continent and to the Chinese quarters of San Francisco. Kathleen O'Connor and Jack Perrin are featured in this serial, with the assistance of Henry Barrows, Gertrude Astor, Leonard Clapham, Slim Pagett and Mack Wright.

A serial de luxe entitled "The Vanishing Dagger," starring Eddie Polo, supported by Thelma Persy, G. Norman Hammond, Ray Ripley, Ruth Royce, Laura Oakley, Texas Watts and Captain Jarvis, has just been started at Universal City, under the direction of Jacques Jaccard, who assisted Hope Loring in the construction of the story. This is a society serial and promises much that is novel and out of the ordinary. An air of Oriental mysticism will add to the effectiveness of the production.

The fourth serial, "The Petals of Lao Tze," is being filmed in Japan and other countries in the Far East. The star is Marie Walcamp and the director is Henry McRae. Miss Walcamp's leading man is Harland Tucker and other important players are George Nively, Wadsworth Harris and Otto Lederer.

Ford Weekly Shows Meat Packing.

The Ford Educational Weekly, in following out the idea of revealing the methods by which great American industries supply the necessaries of life to the people, has picturized the meat packing industry in the latest release, "Cutting Up," which is being distributed through Goldwyn's twenty-two exchanges.

Jack Dempsey Starred in Long Pathe Serial

JACK DEMPSEY, heavyweight champion of the world, has affixed his signature to a motion picture contract by the terms of which he is to be starred in a forthcoming Pathe serial.

This announcement, made by Paul Brunet, vice president and general manager of Pathe Exchange, Inc., sets at rest the countless rumors regarding the champion's future plans that have been worrying sporting editors for the last month or more. Dempsey made his studio debut at the Robert Brunton studios in Los Angeles on November 24, when he began work on the fifteen-episode Pathe serial that is to introduce him to motion picture fans all over the world.

The complete cast, which is soon to be announced, will contain names, it is said, that have meant much to the success of numerous top-notch features. The leading woman is Josie Sedgwick.

The story in which the champion is appearing is entitled "Dead or Alive" and is by Frederic Chapin, Pathe production manager, and Harry O. Hoyt. The scenario is by Jack Cunningham, who for some time has been associated with Mr. Brunton. Production is progressing rapidly under Mr. Brunton's supervision and within the next three weeks it is likely the first two episodes will be viewed by officials of Pathe.

"Jinx" Is Indorsed as Great Holiday Attraction

REPORTS received during the past week from the twenty-two exchanges of Goldwyn Distributing Corporation, where Mabel Normand in "Jinx" has been shown to exhibitors, indicate that this classic of the Big Top is one of the greatest matinee pictures and holiday attractions ever made.

No production, either in the Goldwyn list of current releases, or among those of an earlier date, has been in such demand for special showings, particularly at matinees arranged for clubs and classes of children. At theatres where is has been presented, the returns have been so gratifying that in many instances arrangements have been made for a repeat engagement during Christmas week. Although released by Goldwyn in the customary way, "Jinx" is proving itself to be a genuine special from the viewpoint of the exhibitor who judges merit from the box office record.

An important fact relative to "Jinx" is that it offers exceptional opportunities for ingenious exploitation in unique lobby decorations, in circus street parades and contests open to children and in advertising tie-ups with newspapers that are ready to print material of interest to families.

Mabel Normand Appears at Benefit.

The New York Strand Theatre recently gave a benefit performance for the Arverne Seaside Home for Crippled Children. Among the surprises of the show was the personal appearance of Mabel Normand, who is enjoying a vacation at present in New York. She made a little speech.

Famous Players-Lasky Gets World Rights to Hugo Tale

THE Famous Players-Lasky Corporation has purchased the world's picture rights to "Toilers of the Sea," by Victor Hugo, and will produce it for the screen as a special. Work on the production will not be started until spring, however, as the sea figures in much of the action.

"Toilers of the Sea" has been declared by critics to be a work unsurpassed, even among the works of its authors, for splendor of imagination and of style, pathos and sublimity of truth. The book was dedicated, in the words of the author, "to the rock of hospitality and liberty, to that portion of old Norman ground inhabited by the noble little nation of the sea—to the island of Guernsey, severe yet kind, my present asylum, perhaps my tomb."

It was in 1846 that Victor Hugo was exiled from his native France to the island of Guernsey, there to spend twenty years of his life. Here among the most romantic surroundings he wove the story of Gilliatt, but it was not until the closing days of his exile that he completed the work and offered it to the world, to be regarded by no less an authority than Swinburne to be a treasure of greater price than any other piece of prose literature ever written.

Realart Picture Opens Rebuilt New York House

AFTER spending several thousand dollars in rebuilding and renovating his large Gloversville, N. Y., picture theatre, Meyer Shine put on "Soldiers of Fortune" an Allan Dwan production, as the opening production.

Mr. Shine followed this choice with a dignified and sales-building campaign of advertising and publicity, telling the citizens of Gloversville about the luxurious and comfortable theatre that is to be theirs, and the better brand of pictures to be shown. The receipts and admissions of the opening day are reported to have surpassed his hopes.

Mr. Shine's New Hipodrome Theatre now seats 1,000 persons downstairs and 500 in the balcony, and is reported to be unusually well appointed, having rest and smoking rooms, and being equipped with leather upholstered chairs of a roomy, comfortable type.

The theatre has many of the latest improvements. Its stage set has been commented upon in the local press as a thing of rare beauty and artistry. The house is equipped with Powers machines and has a nine-piece orchestra.

A week before the opening with Realart's "Soldiers of Fortune," Mr. Shine began an advertising campaign in the Gloversville newspapers, which combined the argument of a big new theatre and the fitting presentation of a big new film as the special inaugural and festival offering.

COLONEL LEVY VOICES HIS OPINIONS

Louisville Showman Expresses Implicit Faith in New First National Exhibitor Organization

DECLARING that within a few days many exhibitors in Kentucky and Tennessee will be affiliated with the new exhibitor-co-operative plan of First National Exhibitors' Circuit, Colonel Fred Levy, of Louisville, owner of the Circuit's franchise for the two Southern states, elaborates on First National's official announcement that it is "waging a war to the finish with monopolistic Wall Street cliques for the preservation and future prosperity of independent exhibitor interests," and reveals something of the real scope and force of the actual exhibitor strength that is being contributed to it, in unison with First National, by theatre owners throughout the country.

"The most important benefit of the moment to every exhibitor who has, or is, joining us in the new First National plan," declared Colonel Levy upon his return to Louisville from a conference with members of the Exhibitors' Defense Committee of the Circuit in Indianapolis last week, "is that each of them will have an absolutely impregnable shield of protection provided against the threatened invasion of their territory by the so-called producer-distributor-exhibitor film factions which are depending upon Wall Street interests to finance this latest attempt at monopoly.

Supports Small Exhibitor.

"Under the new First National plan the small exhibitor is surrounded by the same protective forces as those that provide safety from invasion and unfair competitive tactics by producer-distributor-exhibitor interests for the large theatre owners.

"The basic promise or theory upon which rests the bulwark and structure of the new and greater First National plan is that every exhibitor in the motion picture industry, whether he is the owner of a small country theatre, or the owner of a large circuit, is entitled and justly privileged to continue in business without being compelled to endure the competitive blows of the very hands into which he has paid his rental month after month.

"Gray Brother" Reveals Prison Brutality and Cruelty; Not a Propaganda Film; Released Soon

EDWARD A. MacMANUS has completed titling his latest production, "The Gray Brother," in the collaboration of which he had the assistance of Thomas Mott Osborne, who gained national fame through his humane administration of penitentiaries. Basil Dickey supplied the romance and Mr. Osborne the reality of things as they exist within prison walls, a combination that weaves a most thrilling screen story.

It is said that Mr. MacManus was given opportunities to visualize prison brutalities and cruelties as they existed under the old system of prison management and which do exist today in some prisons into which the spirit of compassion or uplift, as Mr. Osborne interprets it, has never entered.

Such a revelation visualized, will make the public gasp with indignation if not horror, though Mr. MacManus' production is not a brief in any sense for prison propaganda but a straight emotional drama with situations and climaxes revealing brutality and cruelty only where they concern those characters portraying criminal tendencies and which have been drawn from both the upper and lower strata of society.

Scheduled for Early Release.

On Thursday, December 4, Mr. Osborne while in Chicago defied the State of Illinois to order a prison inquiry declaring that the Joliet institution was an infamous prison and its system of management a cruel and brutal one.

The question of prison betterment has never been more uppermost in the minds of the public than at the present time, and any stage or screen production that touches on the subject of justice, law or prison is bound to attract public attention and fill any theatre. Mr. MacManus is, therefore, timely with his new production which it is understood will be released within a short time.

Sixty-two interior scenes were built and over one thousand photographic shots were taken, all under the direction of Sidney Olcott, who also directed the taking of the scenes within and without prison walls. Five hundred stills were found necessary to comply with Mr. MacManus' demands for realism. Thirty-five hundred people were employed, besides fifty screen players, which alone explains the cost of this production.

The cast is large and competent.

A Little Dorothy in Your Home?
Dorothy Gish practices housekeeping in Triangle's recreation of "Betty of Greyatone."

Being a Caddie in Gayety Comedies Is George Ovey's Idea of a Well-Spent Life.
Center is a shot from "Bride and Gloomy," while at the right is "Lovesick at Sea," with the Gayety comedy girls helping that all-gone feeling.

Los Angeles Elects Wolf.

Maurice Wolf, resident manager of the Los Angeles Goldwyn Exchange, has been elected president of the Los Angeles Film Board of Trade, an organization of influential film men affiliated for the purpose of straightening out controversies that arise between exhibitors and exchanges. The Los Angeles Film Board of Trade is the oldest and strongest organization of its kind, and has been the most far reacning in the results obtained.

Christie Closes Contract with Hearst and International to Produce Cartoon Series

THAT another important film enterprise will soon be started in Los Angeles was announced by Charles H. Christie, general manager of the Christie Film Company, on his return from New York where he closed a contract with Willian Randolph Hearst and the International Film Company for the production of a series of two-reel comedies based on the series of cartoons, "Bringing Up Father," created by George McManus for the Hearst publications.

Ray to Portray Jiggs.

In accordance with the terms of the contract whereby the well known Jiggs will be brought to life on the screen, the comedies will be filmed by Christie and directed under the eyes of Al E. Christie.

Johnny Ray, of the well known vaudeville team of Johnny and Emma Ray, has already arrived in Los Angeles, having been selected by the Hearst organization as being a most acceptable character to portray the roles of Jiggs.

In order to carry out this new enterprise, the Christie company has constructed new buildings on its property at Sunset and Gower streets, where one large open stage is being roofed over to insure favorable conditions of production during the winter. Other stages and a new dressing room building have been built, on account of this new contract, and the further demands of the already established Christie comedies which will be produced as usual on an even larger scale.

Releasing arrangements for the series of Hearst-Christie films have not yet been announced by International.

Triangle Announces "Betty of Greystone" and "The Clodhopper" as Suitable Holiday Pictures

THE demand of exhibitors for clean, wholesome stories to replace murder, mystery, eternal triangle, hevamp and she-vamp themes in productions released during the holiday season is reflected in the Triangle announcement that "Betty of Greystone," featuring Dorothy Gish and "The Clodhopper," with Charles Ray will be released. Triangle describes these releases as "holiday pictures for holiday time."

"Betty of Greystone" will be available on December 14 and "The Clodhopper" is released on January 4.

"Betty of Greystone" may be classed as a perfect holiday picture. Dorothy Gish is always associated with plays of a clean order and her power to spread happiness to all is well known. Supporting Miss Gish is Owen Moore. The cast includes George Fawcett, Kate Bruce and Norman Selby (Kid McCoy).

Two names which will serve as extra "pullers" are those of the directors. Allan Dwan handled the megaphone for Dorothy Gish in this production, which was supervised by D. W. Griffith.

The story deals with both country and city life. It contains no villains in the real sense of the word.

"The Clodhopper," an original story by Monte M. Katterjohn, author of "The Flame of the Yukon," is a Thomas H. Ince production. The photoplay is ranked as one of the best pieces of artistry by Mr. Ince.

In the story, villains, vamps, fights and crooks are missing, for the story is of tne cleanest. Yet there is enough action and tense situations throughout it all to guarantee it being a sure-fire hit.

The story shows Charles Ray in the part he likes to play best, the role of a country boy.

Schertzinger to Direct Miss Normand in "Maggie"

MABEL NORMAND, Goldwyn's star comedienne, will make her next picture in New York under the direction of Victor L. Schertzinger, who directed "Jinx," "Pinto" and other productions presenting the inimitable little actress. The vehicle selected for Miss Normand is "Maggie," a stage play by Edward Peple, author of "A Pair of Sixes."

Director Schertzinger is now on his way from Culver City to New York, accompanied by George Weber and Cullen Landis and Walter Hiers, who are cast for important roles in the production. Elizabeth France is also coming east to appear in the picture.

The choice of "Maggie" as the next of Miss Normand's productions necessitated a change in the plans of the star, who intended returning to the Culver City studios immediately after Christmas. As New York provides the locale for most of the story, it was decided to make the picture while Miss Normand was still in the East.

In the title role the Goldwyn comedienne will have a "Peg O' My Heart" type of character.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Praises Continuity Writer.

Since Rex Beach entered the motion picture field about four years ago, he has studied the production end as carefully as an embryo director. The result of his study has convinced him of the importance of the continuity, and in every one of his utterances on the motion picture he has emphasized the need for developing continuity writers with both vision and a technical equpment for the work.

Recently, he conferred with the continuity staff on "Partners of the Night," by Leroy Scott, the first Eminent Authors picture to be made in the East. The continuity was made by Charles Whittaker of the Goldwyn staff. So enthusiastic was Mr. Beach over his work that he declared it the finest continuity he had ever seen.

Think You Could Make a Bet at $10,000 to Speak Nothing But the Truth for Twenty-four Hours?
That's the job Taylor Holmes undertakes in his production, "Nothing But the Truth," for Metro. If you think it's an easy job then book the picture.

Stanley Company Plans Big Theatre and Office Building on $3,000,000 Site in Philadelphia

THE Bingham Hotel, at Eleventh and Market streets, in Philadelphia, has been sold to the Stanley Company of America for $3,000,000. The hotel structure will be demolished and a combination motion picture and office building, with stores, will be erected on the site, at a cost of $2,000,000.

Work on the new property will be started immediately after the expiration of the present lease, about June, 1920. The price of $3,00,000 ranks as the highest ever paid in a single sale of Market street property. It exceeds the assessed valuation by $500,000. The sale was made through the firm Mastbaum Brothers and Fleisher, after negotiations with the owners, N. J. Snellenberg and Company, extending over a year.

The Snellenbergs purchased the property twenty years ago for $1,250,000, a price then considered exorbitant. The lot measures 156 feet on Market street and 180 feet on Eleventh street.

Stores and Offices.

The new building which the Stanley Company will erect will be of ornamental design. It will have modern stores along Market street. The upper floors will be devoted to offices. In the rear, space will be left for a modern motion picture theatre, which will have an arcade entrance on Market street. It will seat 4,000 and will be fitted with every improvement for the most artistic presentation of feature films, in combination with the best music in keeping with that standard of excellence the Stanley Company long ago set for the conduct of all its theatres.

To Make Scientific Films in Samoa.

To take motion pictures of geographical and botanical interest, for exhibition in schools and other educational institutions, the non-fiction film production department of Famous Players-Lasky Corporation this week sent to Samoa, in the South Pacific, one of the most ambitious expeditions ever undertaken by a motion picture company in search of new and interesting film material.

Alvin Knechtel, cameraman for the non-fiction department of Famous Players-Lasky, will make the picture under the direction of E. B. Badger, a Boston financier, who for years has been prominent in South Sea commercial affairs, and Arthur B. Tilton, a prominent Harvard man. Another well-known Bostonian in the party is Herbert H. White, president of the South Seas Pacific Company.

Niles Leaves Famous Players.

David K. Niles, for the past six months general manager of the non-theatrical distribution department of Famous Players-Lasky Corporation, has tendered his resignation, effective December 13. A successor for his post will be announced in the near future.

Outside of the general statement that he is going into the producing business for himself, nothing is known regarding Mr. Niles' future plans.

Pittsburgh F. I. L. M. Club Head Will Not Allow Sharp Practice

IT is the duty of the F. I. L. M. Club of Pittsburgh to see that the exchange managers of the city play fair with exhibitors, just as the organization insists on a square deal on the part of the exhibitor toward the exchangemen. It has recently come to my notice, as president of this organization, that some exchange managers have deliberately attempted to work sharp practices on some exhibitors. This has got to be stopped if I am to continue as president of the F. I. L. M. Club."

This announcement was made by Leo L. Levison, Select manager, immediately after his installation as president of the F. I. L. M. Club, Tuesday, December 2.

"Personally, I am in favor of showing up the exchangemen who practice deception in their dealings with exhibiors," Mr. Levison continued. "The exchangeman must be on the level, just as he expects the exhibitor to be the same. And in the case of an exchangeman who does not do the right thing by his patrons, I am in favor of issuing a letter stating that F. I. L. M. Club is not responsible, or will not investigate complaints entered by exhibitors against the offending party. In other words, an exchangeman practicing deception in the writing of contracts, or in any other way taking undue advantage of an exhibitor, cannot be a member of this organization."

This was the regular monthly meeting of the club at the William Penn Hotel and practically every member was present. The newly elected president and treasurer, L. F. Levison and J. E. Davis, respectively, were installed and the occasion was noteworthy on account of the harmony which exists among the members. Treasurer J. E. Davis, Metro manager, was presented with a beautiful cigarette case, suitably engraved, as an appreciation for his good work.

The banquet was one which will be long remembered. Orchestra music and vocal selections by a trio were heartily enjoyed.

"Brat" Breaks Records at Six Philadelphia Houses

AS a sequel to the day and date record established by Nazimova in "The Brat," when that production showed recently at six of Philadelphia's leading picture theatres at the same time, the home offices of Metro received unsolicited telegrams from the managers of each of the theatres in which "The Brat" showed, testifying to the production's merit as a feature attraction and in drawing capacity crowds.

The six Philadelphia theatres in which "The Brat" established its remarkable record of a simultaneous showing are among the finest in the Quaker city, and comprise the Great Northern, the Palace, the Colonial, the William Penn, the Broadway and the Allegheny.

Further confirmation of the drawing power of the Nazimova productions is contained in the following letter from J. C. Jenkins, manager of the Auditorium Theatre in Neligh, Neb.:

"Boys, keep it under your hat, but Nazimova has got all of 'em backed off the screen. It was some picture, Mabel, some picture," said Mr. Jenkins.

NEW UNIQUE NOW A "THRILL HOUSE"

Ruben & Finkelstein, of Minneapolis, Intend to Have Each Theatre Offer a Different Appeal

CONVERSION of the New Unique into a "thrill house" by the Ruben & Finkelstein interests gives Minneapolis five motion picture houses running seven-day films. The other theatres running programs for a week without change are the New Garrick, New Strand, New Lyric and New Aster, all controlled by the "R. and F." management.

The opening program of the New Unique under the new policy featured David Powell and Marguerite Courtot in the Paramount-Artcraft "thriller," "The Teeth of the Tiger." The program for the week of December 7 will be Houdini in "The Grim Game," another Paramount classic. The last two weeks of December will see E. Von Delva and Creighton Hale in "The Thirteenth Chair" and Anita Stewart in "In Old Kentucky."

This move was made necessary for two reasons, according to I. H. Ruben, of the firm. The first reason was the great number of films now being produced that are worthy of a week's run. The second is the belief of the owners in the wisdom of establishing a playhouse that will cater to the type of picture fans analogous to the patrons of melodramas in the good old days when the hero was accorded salvos and the villain loud hissing.

Distinct Policy for Each House.

"The pictures now being turned out by the producers are outgrowing the theatres," said Mr. Ruben. "There are too many of them of too much importance to be given merely a three-day showing. Our company by changing its houses over to a seven day program is merely following the lead of the producer.

"We believe there is a very definite place in our string of theatres for the house featuring thrillers, exclusively. There are many fans who prefer this type of film. We are expecting to see en masse the crowds that thrilled at the race in 'In Old Kentucky' when the film version of the play comes. We hope to catch the fancy of the public firmly with the 'Teeth of the Tiger' during the opening and to hold it with super-thrillers."

Mr. Ruben will gradually develop a policy for each of his houses. In the end, he expects to have the following of each theatre as sharply defined as are the regular crowds at vaudeville houses. He has already set to work revamping the programs of the New Aster. Beginning next week, the programs for six weeks will be Bryant Washburn in "Why Smith Left Home," Wallace Reid in "The Lottery Man," Dustin Farnum in "The Corsican Brothers," Vivian Martin in "The Third Kiss," "Bryant Washburn in "It Pays to Advertise," and Dorothy Dalton in "L'Apache."

It will readily be seen that these appeal to the same general type of fans. As rapidly as possible, the same plan will be applied to the other theatres under his control.

Showmen Forming Plans to Handle Industrials

THEATRE owners have linked themselves together to assert their right to place only such educational and industrial films on the screen as they believe the public will accept.

A meeting was held in Cleveland recently in which several state and city exhibitors' organizations were present. At that meeting it was decided to formulate plans whereby the screen would be protected against its common abuse by the display of objectionable advertising film and advertising inserts It was also decided to enlist the aid of other city and state exhibitors' organizations. Fred J. Herrington was selected to make a trip to secure the indorsement of the state and city organizations of several important states.

State Bodies Approve Plan.

Mr. Herrington accomplished his mission in a very short time over a limited territory, and is now in the field organizing other states, and the general plan of the committee formed at Cleveland has been adopted by the following state organizations: New York, Pennsylvania, Ohio, West Virginia, Michigan, Iowa, North Dakota, South Dakota, Wisconsin, Missouri and Illinois.

The details of the plan are being perfected and an announcement will be made shortly by a committee of the following: Sydney S. Cohen, Sam I. Berman, Charles O'Reilly, New York; F. J. Herrington, Pennsylvania; Sam Bullock, W. J. Slimm, H. H. Lustig, Ohio; King Perry, Peter J. Jeup, Michigan.

The committee has sent out a general announcement to exhibitors throughout the country asking them to refrain from signing any contract which will permit industrial films, advertising films and advertising inserts being shown upon their screens.

Mr. Cohen, of the New York State League, has been appointed temporary chairman of the committee and Sam Bullock, of Cleveland, secretary, and they will be glad to have the exhibitor take the matter up with them at 708 Times Building, New York City.

Kunsky Denies Loew Connection.

Emphatic denial is made by John H. Kunsky, owner of the First National Exhibitors' Circuit franchise for the Detroit territory, of a statement published last week in a vaudeville paper to the effect that he had affiliated with Marcus Loew in the latter's plans to build a chain of theatres in Detroit.

Announces Release of Capitol Comedy.

The National Film Corporation of America announces the release of its first Capitol Comedy in which Neal Burns and Marie Eline will be the featured players. Miss Eline has appeared in support of several comedy stars and her talents as a comedienne will find a natural outlet in the two-reel photoplays in which she will co-star with Mr. Burns. Neal Burns has had a long and active career both on the stage and on the screen.

The first production in which they will appear together for Capitol is "Two Dollars, Please." The picture will be released through Goldwyn.

Chester Cameraman Back from Trip.

Willard VanderVeer, Chester-Outing cameraman, has returned from a caribou hunting trip to Newfoundland, where he spent a month with J. H. Trumbull, a wealthy sportsman of Plainville, Conn., and a party of friends. One strong release for the weekly series of travel pictures was secured.

Selznick Buys More Stories.

Myron Selznick has purchased two more stories for his stars, "The Point of View" by Edith Ellis, which was originally a stage play, and "The Pride of Patricia" by Elizabeth Redfield, an original story. These will be produced in the near future.

The Marble Trimmer.

Syd Chaplin is a tonsorial artist in his first super-comedy for Paramount-Artcraft, "One Hundred Million."

Dealings in the Open Market

Conducted by C. S. Sewell

Burston's Latest Serial, "The Hawk's Trail," to Have Benefit of Big Advertising Campaign

FURTHER details are announced regarding the extensive advertising campaign already launched for the latest Burston serial, "The Hawk's Trail," in which King Baggot is starred, supported by Grace Darmond and Rhea Mitchell. Directed by W. S. Van Dyke, under the personal supervision of Louis Burston, president of the producing company, from the script by Nan Blair, the fifteen episodes are said to present unusual advertising possibilities. The plot construction follows the lines of a popular serial novel in that the episode endings get their suspense from the dramatic situations of the plot rather than from interpolated stunts. This fact will not only be strongly featured in the publicity and newspaper advertising, but also in the stock and episode paper.

In addition "The Hawk's Trail" is already in process of novelization, publishing arrangements having been made with a well known New York publisher who was particularly impressed with "The Hawk's Trail" as a rattling good fiction story.

Pioneer Handling Feature Based on McGrath Novel

RIGHTS to Harold MacGrath's novel, "The Place of Honeymoons," has been purchased by the Atlas Film Corporation, and the picture will be exploited by the Pioneer Film Corporation.

The studio and executive headquarters of the Atlas are located at Newton, Mass. Its officers include Frank J. Howard president; L. E. Dadmun, vice-president and general manager, and Herbert L. McClearn, treasurer. Miss Ida Harrison, general representative, has been in New York for the past few weeks and is now engaged in casting for this picture.

The background of the story is laid in New York, Paris, London and on the shores of Lake Como in Italy. The plot is highly romantic. The leading characters of this picture are an American opera star, an Italian diva, an English duke and a young Yankee millionaire.

"Carmen" Scheduled for Chicago and Pittsburgh

A BURLESQUE ON CARMEN" the feature Chaplin comedy being distributed by Victor Kremer on a state right basis, will have its premier shortly in Chicago.

L. Schindler of the Mickey Film Corporation, Chicago, will present this picture in conjunction with an elaborate stage presentation at the Rialto Theatre, Chicago, beginning January 5th. Following an engagement of a week at this house, it is planned to move to McVickers. Mr. Schindler will give the opening an extensive exploitation campaign. The special song "Carmen" written by Wm. J. McKenna for the stage production will be sung at the Chicago opening.

H. A. Lande of the Quality Film Corporation, Pittsburgh, Pa., reported this week that he had already secured the first run for "A Burlesque on Carmen" at the million dollar Grand Theatre, Pittsburgh. "Carmen" will be presented at the Grand for at least one week and Lande expects that the reception accorded this Chaplain picture will necessitate an extended engagement.

Many inquiries have been received at the Kremer offices from first run exhibitors relative to "A Burlesque on Carmen" and it is believed that this Chaplin production which is being presented, will prove a most popular attraction for the leading theatres.

Arrow Wlil State Right "The Fatal Sign" Serial

ARROW FILM CORPORATION, according to an announcement by W. E. Shallenberger, president of the company, will distribute the new Stuart Payton serial "The Fatal Sign" on the state rights basis in the United States and Canada. This serial is in fifteen episodes of two reels each, and was written and directed by Mr. Payton, who was formerly a Universal director and is responsible for a number of feature productions, as well as the successful serial "The Grey Ghost" and others.

Claire Anderson and Harry Carter have the featured roles, and are assisted by Joe Girard, Boyd Irwin, Leo Maloney and other capable serial players. The theme deals with a band of criminals, the principals being the gang leader, his lieutenant, a noted criminologist, and a girl and her father who are hounded by the gang.

Arrow Film Corporation is preparing an extensive advertising and exploitation campaign. A press sheet containing a synopsis of each of the episodes and other essential aids for exhibitors is being prepared, together with a full line of cuts and other helps.

Prints of the first ten episodes are now available, and several requests for territory have already been received. P. B. Dana, sales manager of Arrow, will be in charge of the sales.

Gale Henry Finishes "The Champeen."

Gale Henry has just finished work on another comedy, "The Champeen." In the first scenes Gale is seen as a scrubwoman in a girls' gynasium, but tiring of her mop-pushing duties she takes lessons in boxing after working hours. The picture is said to contain good clean comedy throughout the entire 2,000 feet of film. The story was written and directed by Tom Gibson, under the supervision of General Manager Bruno J. Becker.

Juanita Hansen Takes Her Morning Exercise in "The Lost City."
Juanita's here with her own little chain gang in the Selig serial distributed by Warner Brothers.

Considerable Territory Already Disposed of by Warner Brothers on "The Lost City" Serial

WARNER BROTHERS announce, as an evidence of the popularity of the Selig serial "The Lost City" starring Juanita Hansen assisted by George Chesbrough, that already a number of sales of United States and Canadian territory have been made. One big purchase is that of rights to Georgia, Alabama, Tennessee, Virginia, North and South Carolina, which have been secured by First National Exhibitors Circuit of Atlanta, Ga.

Harry Warner, of Warner Brothers states that the number of inquiries being received indicates that the entire rights will probably be disposed of within the next thirty days.

"The Lost City" is said to be a distinct surprise in serial production, and to be more thrilling and sensational than anything heretofore attempted. The scenes are laid in the African jungles and amid vast stretches of desert, and the wild denizens of this adventuresome part of the globe. There are numerous elephants, lions, tigers, leopards, camels, gorillas, and other jungle animals, which are used to add to the thrills.

An extensive exploitation campaign has been planned, and attractive posters and other advertising accessories prepared with the view not only of appealing to regular audiences but to children and their parents.

Heavy Foreign Demand for "$1,000,000 Reward" Serial

AN indication of the popularity of the Grossman Pictures, Inc., feature serial, "$1,000,000 Reward," and what may be expected of it in a booking way, is given in the report that bookings are going ahead in record fashion in foreign countries. It is no secret with the Export & Import Film Corporation that Ben Blumenthal was among the first exchangemen to view the first two episodes, yet in the rough. He immediately purchased the foreign rights.

Grossman Pictures, Inc., felt no misgivings about its American market, and was going ahead anyway in about the most expensive way possible in serial production; but when Mr. Blumenthal advised them that he had anticipated them and made a study of the foreign possibilities of the serial and found them as good even as in this country, the company felt more justified in the investment outlay in the production.

According to Mr. Blumenthal the serial has already been sold for France, Great Britain, Switzerland, Spain, Japan, the Philippines, Cuba, Australia and other countries, and that he has no doubt it will prove popular in all foreign territories.

Varied Stars and Stories in New Christie Specials

RECALLING his announcement last Spring that he would offer a variety of stars and of plots in his two reel specials, Al E. Christie offers three new specials as an example of the progress in presenting "specials that are specials" in two reels. The first, "A Roman Scandal," released in November, presents Colleen Moore for the first time at the head of a Christie cast. With her are Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, William Bletcher, and Ward Caulfield. "Go West Young Woman!" the December release, presents Fay Tincher, Eddie Barry, Ward Caulfield, Gene Corey, Helen Darling and Jack Henderson in a riotous "melloburlesque" directed by Scott Sidney. The January Special, which is in preparation, will place Eddie Barry at the head of the feature cast. There will be two leading women, Helen Darling and Fay Lemporte.

Joseph Strauss Becomes Partner of F. M. Sanford

THE accompanying photograph shows Joseph Strauss who has just entered into partnership with F. M. Sanford in the state rights distributing concern Film Specials, located at 126 West Fort-sixth street, New York.

This company is releasing the Jolly comedies and will from time to time add other high class productions to its list. Mr. Strauss is a newcomer in the film field, having been associated with the wholesale millinery business for a number of years. Mr. Sanford is well known for his previous connection with Film Specials, also as an exchangeman in the Southwest.

Joseph Strauss.

Drummond of Knoxville Visits World Offices

W. E. DRUMMOND, proprietor of Special Features, Knoxville, Tennessee, was a visitor to the World offices during the current week. Mr. Drummond has been in New York for the past three weeks, during which time he secured the following attractions for his territory: From the Arrow Film Corporation, the series of Northwood dramas for Tennessee, Alabama, Georgia, Florida, North and South Carolina, and from Bulls Eye Film Corporation the forthcoming Texas Guinan series, also the Pendleton Round-Up special for same territory.

Mr. Drummond also secured the series of Romayne comedies for Tennessee, Alabama, Georgia, Florida, and South Carolina, and announces that the Eltrabran Film Company of Charlotte will distribute the above subjects in South Carolina and in North Carolina, with exception of the Romayne Comedies.

Other subjects secured by Mr. Drummond include, "Staking His Life" a five reel reissue featuring William S. Hart, also "The Superman" a five reeler, from W. H. Productions, for Tennessee, Alabama, Georgia and Florida; and from the same company "Everybody's Business" a six-reeler, and "The Hawk's Trail," a Burston serial, for Tennessee, Alabama, Georgia, Florida, North and South Carolina. The Eltrabran Film Company of Charlotte will handle "Everybody's Business" and the serial, in North and South Carolina.

Pioneer Consolidating Its Various Exchanges

AN important development of the recent trip of M. H. Hoffman, was the consolidation of the Pioneer exchanges in New York City, Buffalo, Cleveland and Detroit into a co-operative body, which will make simultaneous releases, and will assist each other in putting over the Pioneer attractions. Later it is the intention to extend this practice to the other Pioneer offices in Boston, Philadelphia, Atlanta, Chicago, Portland, Ore., Los. Angeles and San Antonio.

One of the practices which has already been started is the interchange of salesmen from one office to another whenever it is considered necessary to reinforce the sales department of any particular exchange. Another will be the regrouping of territories upon a basis of transportation facilities instead of states. Prints of the Pioneer features will also be interchanged.

The purpose of these experiments is to reduce distribution costs and increase the efficiency of service rendered the exploiters.

"The Lost City" Is a Thrilling Serial.

Warner Brothers announce that the new Selig serial "The Lost City" which they are distributing on state rights basis is so constructed that it will grip and hold audiences, not only because of its thrills, but on account of the element of curiosity which will make the spectators anxious to know the outcome of each episode, and that it will be an unusually strong box-office attraction. It is described as a weird, strange and thrillingly sensational offering, and being located for the most part in the African jungles, an additional element of mystery in connection with this little known section of the world, is added.

Correcting an Error

Due to an unfortunate typographical error, the heading on item at bottom of page 797 on our issue of December 13 read: "Pioneer Repeats Release." This should have read: "Pioneer Reports Release" and referred to the first release of the new Facts and Follies series distributed by the Pioneer Film Corporation, which, beginning with December 1, will be released one each week.

Advertising for Exhibitors

By Epes Winthrop Sargent

Double Decker Advertisement Gains Front Page Editorial Announcement

RECENTLY the Superba Theatre, Los Angeles, took a full two pages for a display for "Back to God's Country," which was unusual in that it carried a single drawing across the bottom and well up the sides, the space being a single plate and not two single page plates joined. It is unusually effective, both as a drawing and because of its selling talk. Every ounce of effort was put into getting the big spread over. It was not filled to overflowing with type, but every line counted, the house, title and star were all played up so that they could not be overlooked, and the sketch was germane to the film. It stands a splendid example of intelligent work. And to help along, the paper announced on the front page the largest amusement advertisement in its history, calling special attention to the pages on which it ran. There were two boxes in the lower right hand corner of the front page, from which all but the paper's own announcements were barred, and this practically doubled the value of the inside display. The whole thing is something to be proud of, and that front page box (there were two of them) opens up a new idea when you get out an extra large display. Coax the paper to brag about it, too.

—P. T. A.—

Here's the Subpoena Again, Still Good

The Rose Theatre, Fayetteville, N. C., is the latest to use the fake subpoena, employing it for "The Right to Lie." They do not even print on good white paper, using a cheap news-print, but it worked just the same, for it is out of the ordinary and anything that is different will gain attention. The more closely it resembles a real court paper, the better it will work, but almost any imitation will make people sit up and take notice.

—P. T. A.—

Grauman Plays Up His House in Film

Sidney Grauman, for an anniversary, made his house the big feature and ran a special film for this attraction, showing the many nice points about his house. Most people knew all about it before. They were regular attendants and they knew he had a nice lobby and a comfortable auditorium and all the rest. They knew and there would seem to be no good reason for telling the tale twice, but there is. The people knew, but they never had this knowledge crystalized. They knew, but they never put the thought into concrete form. This film did just that. It confirmed them in their opinion and it sent them from the house with a concrete opinion instead of a sub-conscious thought. It paid to do it in just that way. The cross-page strip shows the usherettes in a special set which was used as a prologue to the film. Perhaps you have not forty ushers and a special film, but you can do much with talk and type to tell your advantages and to make people realize that you are good. Keep everlastingly at it. It pays.

—P. T. A.—

An Unusually Pretty Pathe Poster

The Pathe Exchange gives much more than the usual care to the production of its posters, but they have bettered their own record in the new 24-sheet for the Ruth Roland serial. Miss Roland is popular with the average patron and her face will draw more business than a scene from the serial. Most of the Pathe product is much above the average, but this is well above even the Pathe average.

An Effective Poster for a Serial.

Tom Moore made a clean-up in Washington with Realart's

—P. T. A.—

Bridal Pair for "Right to Happiness"

The Sun Theatre, Omaha, made a very comprehensive campaign on Universal's "The Right to Happiness." This included a pre-showing of the picture to a selected audience for their criticisms. This is not always practicable, but where it is, there is nothing better than the indorsement of the people of your own town. For a perambulating advertisement, a bridal couple were sent around town in an open carriage with decorated wheels and a sign reading: "Demand it at the box office. It's yours—"The Right to Happiness." To help get proper attention, a few tin cans

The Parade of the Grauman Usherettes as an Anniversary Feature.

were strung on a cord and tied to the rear axle. The familiar pose of Miss Phillips with outstretched arms was reproduced the full width of the marquise, and the front of the box office was masked in with a painted flat to represent the front of a dugout protected with sand bags. The same idea was carried up over the top of the lobby and down the sides. Above the ticket window was lettered "Enter all ye who seek The Right of Happiness." With a plentiful supply of photographs, forty-eight sheets, ten six sheets, one hundred half sheets, five hundred ones and as many window cards, the whole town was aroused and business was so good that the run will be repeated at the Muse. It is the consistent advertising campaign which brings the return; not a sporadic effort here and there.

—P. T. A.—

Johnston Advertising Factory Covers Two Cities and Twenty-Five Theatres

JOHN L. JOHNSTON, of the Twin City Amusement Trust Estate, Minneapolis and St. Paul, seems to hold a record, for his activities cover some twenty-five houses in the two cities and Duluth. He handles not only the newspaper work, but the billboards and distributed matter. Of course much of his work overlaps where the same attraction plays more than one of the houses, but there are some minor changes required for each piece of copy, and we think he holds the record.

When he first left the Universal to go back to the theatre, he went in for elaborately drawn designs and small selling talks, but lately he has gone to the other side and his displays are now excellent examples of open display. He gets plenty of talk, but his work is not as oppressive to the eye and he sells on argument instead of on the possible attrac-

Two Examples of Johnston's Work.

tion of the picture, which is the only way. Now and then a drawn design will sell a picture, but this happens so infrequently that it is seldom safe to trust to drawn work.

That he has learned to adapt his copy to his subject is shown by a four fifteens. This carries only one small cut in the lower right hand corner; a line cut of the titular character in "The Miracle Man," and the rest of the space is all type, and not very much of that, but it pulls powerfully. He wanted to get his appeal to those who do not patronize the pictures as a rule and he used this excellent copy:

A Message to the Elite of Minneapolis.

You attend the art exhibitions, grand opera, the symphony, because you feel it your duty to encourage artistic talent—

The advanced motion picture is no less deserving of your consideration and encouragement.

We have the honor of presenting a photodrama which is destined to create a new era in th ecinema art; a production that can be rated with the best operas, symphonies and masterpieces of art.

A master director has builded a truly wonderful entertainment; more than a photoplay; **an inspiration.**

See it—encourage better film entertainment.

—P. T. A.—

Comedies Coming in for More Display

Recently we commented upon the advertising given to the Larry Semon comedies in many houses, some of which shared their space with the feature. We note that S. Barret McCormick is doing the same thing with Sennett comedies for the Circle, Indianapolis, and that other managers are following his lead. There is no reason why a good comedy should not be just as strong a draw as the average five-reel feature and bring more money to the box office in proportion to the investment. If this is true, there is no reason why they should not be as strongly advertised. This department had always advocated playing up the small stuff and we are glad to see that others are now coming to the same mind.

—P. T. A.—

Mr. Smith's Theatre Makes Appeal to His Very Numerous Relatives

S. BARRET McCORMICK sends in a bunch of unique advertising for "Mr. Smith's Theatre," a new small house in Indianapolis owned by the Circle management. The opening display was merely a map. The succeeding dis-

Two Displays from "Mr. Smith."

plays carry the reproduction of the theatre's sign and have for their punch what "Mr. Smith says." Sometimes this comment is autographic, as shown in the reproduction, or it may be printed, but always there is a "Mr. Smith says——" to get the message over. The "Mr. Smith" is a purely local angle, but it gives a suggestion to others. The personality angle pays—even in the heart of Indianapolis.

—P. T. A.—

The Best Selling Argument Is Play Value

The Alhambra Theatre, Canton, Ohio, takes a full page for the presentation of "Soldiers of Fortune," but it wastes it through lack of selling talk. The title is carried in a St. Andrew's cross, or X shape, the letters one above the other, which makes it difficult to read. Apart from this the only mention of the title is in an eighteen point bank, where it is obscured by other matter. The entre argument is to the effect that the Capitol Theatre, New York, is the largest theatre in the world, seats 5,400 people, was opened October 29, cost $3,000,000, has a band of 70 pieces, charges $1.50 top, had a girl review and showed film "and so we do on the same date for 25 and 30 cents." The inference is that the Alhambra gives the patron $1.20 the best of it, but they do not seem to realize that part of the Capitol admission goes for the girl act and the band. It is no argument at all, and the price should be the last consideration, especially as it is an increase of only five cents above the regular admission. That the play ran for two weeks at the Capitol is an argument, but it is not going to sell the play in Ohio, unless backed up by selling talk. A smashing big title, the reminder that it was from Richard Harding Davis' best novel and some talk about the manner of production would have been far better. The title could have been spread in the same space in 60 point letters set so they could be read and would have had much stronger effect. We do not believe that too much should be said in a full page space. It should be merely a smaller space set in larger type, but it should advertise the house and attraction and not a theatre several hundred miles distant. The house reports a big business on the film, but it was not gained through this page.

P. T. A. SELL TICKETS

"The Mystery of the Yellow Room"

"The Mystery of the Yellow Room." He worked a hitch-up with the book stores for all it was worth, getting several good showings, spread paper all around his territory, bore down hard in the newspapers and kept his house front busy. He put a dramatic prologue on to get the audience into the spirit of the play, and got most of the town excited. This picture, an exceptionally good night photograph, by the way,

Tom Moore's Big Crowds.

shows the first night crowd waiting to get into the second show at five minutes to nine according to the clock on the big sign. There was no luck about the success of the picture. He had a good attraction and he waded in and sold it by using all possible publicity angles. No one can make much money without advertising. No one can help making money through advertising.

—*P. T. A.*—

How Would This Do For an Advertising Appeal?

How would it do some time to advertise that you run your pictures as they are made? There is entirely too much "fixing up" done by the managers, particularly in the larger houses. If they have a six-reel picture to show in place of a five, they do not cut out one of the small reels. They simply cut out a reel of the big feature and let it go at that. It is done even with the comedies and sometimes the changes are so drastic as to spoil the nice adjustment of the play. Run the pictures the way they are made, and then make advertising capital of that fact.

—*P. T. A.*—

An Advertising Stunt With Real Properties

Helping to boom the New York run of De Mille's "Male and Female," the publicity hustlers for Paramount-Artcraft hit upon a genuinely clever scheme. One of the three sheets shows Miss Swanson trying to climb upon a piano in the cabin of the wrecked yacht to escape the rising flood. These were cut out and mounted on compo board and set in

A Capital Window Show.

windows with real pianos. The cut gives an idea of the effect, but in the picture the cut-out and piano blend better than in reality and it does not convey the really startling effect. Here is a hint for other posters and other plays.

Cross Page Advertisement Too Regular in Its Lines

This Fairbanks display from the Liberty, Wheeling, West Virginia, is a cross page eights which looks about as large as a half page in the sheet. The portrait

A Cross Page Eights With No Real Display Lines.

attractor is good, but the display is a bit too crowded. Using smaller letters throughout would have given a larger result, so far as appearance goes because here the lines are too nearly of an equal value and are a bit too close together. The printer seems to have made an effort to use the largest possible letter and for the name of the star he has employed a letter so large that there is not enough space between the given and surnames. Something a little smaller would have given a larger effect had the rest of the display been reduced in proportion. The title is an awkward one in that it is long enough to run two lines, and it is not long enough to look well in two lines in a smaller face. But Fairbanks and not the play is what will sell the picture and it would have been a good plan to have displayed the star's name in two lines giving to the title only a single line in a twenty-four point. Here is the psychology of this advertising. You have a picture of Douglas Fairbanks. The name verifies the fact that it is Fairbanks and not someone else. The fan is sold provided that this is a new story and not a rebook. He looks to see what the title is. You have his interest. It doesn't matter whether the title is a ten line or a ten point letter. He will find it. He has already been sold to all intents and purposes. All he wants to know is the title and if he wants to know you do not have to throw it at him in a five line letter. You cannot sell that title without Fairbanks, so "Fairbanks" and not "His Majesty, the American" is what you have to sell. If you are selling dry goods you do not keep your wares on your shelves and make a window display of your wrapping paper. Offer for sale what you have to sell. Put that in the show window. The play is just the wrapping paper in this case.

P. T. A.

Goes Up in the Air to Distribute Free Tickets

Most managers do not experience the slightest difficulty in getting rid of all of the passes they are willing to give out without leaving the earth. But Carl F. Miller, of the Strand, Freemont, Ohio, took a thirty minute aeroplane trip in order to throw out a bunch of tickets, and the passes were good for a Saturday, at that. Several hundred passes were thrown out during the trip, which was a hook-up with the local fair. Out in Los Angeles when they see a plane now they wonder what picture star is up to some advertising stunt, but Manager Miller is rushing the season here in the East. He writes that he has never pulled a stunt which gave him better publicity. The fair season is about over, but here is a tip for managers who have to buck the southern carnivals can get an idea from this if the show carries an airplane stunt, as many of them now do.

P. T. A.

Here's Another Program

The Family Theatre, Marion, Ill., gets out a sixteen page weekly program, but with all that space it does not offer a complete program nor any house talk. The daily sections of the week's offering are listed on right hand pages, but there is no full program for the week, though there is plenty of room for it. The detail program is good, but there should also be the full program for the week, as well. This program should list only dates and titles, giving all of the small features as well as the long subject, and should be in such a form that it can be hung up for reference, if

desired. There should also be some talk about the house and not merely clip stuff about the attractions to play the house. The Family editor fills up mostly with clippings from some magazine question box instead of the usual press clips. This is better than press bunk, but house stuff would be better.

P. T. A.

Oneonta Theatre Takes Large Advertising Space

The Oneonta (N. Y.) Theatre sends in some of its recent advertising which seems to be a record maker if it represents the space they regularly use. The two examples shown are for consecutive days, and it will be noted that each day is lifted to the top. These are the Tuesday and Wednesday displays and it will be seen that the current attraction and the two coming attractions are advertised. "The Bride Shop" is a road show and takes a special space in the Thursday issue in addition to this 3 fulls. We think that unless there is a new house about to invade Mr. Addison's territory, the use of so much space is extravagant. Unless there is a specially big attraction, it is a waste of advertising space to take more than is needed to get the show over. This can be done in two tens where there is no opposition. More than that will spoil the effect of a still larger display for a really big feature. Space is like adjectives. If you use your superlatives for everything you have nothing left for the better-than-usual attraction. But sixty column inches a day is certainly some record.

Two Triple Column Advertisements from Oneonta, New York.

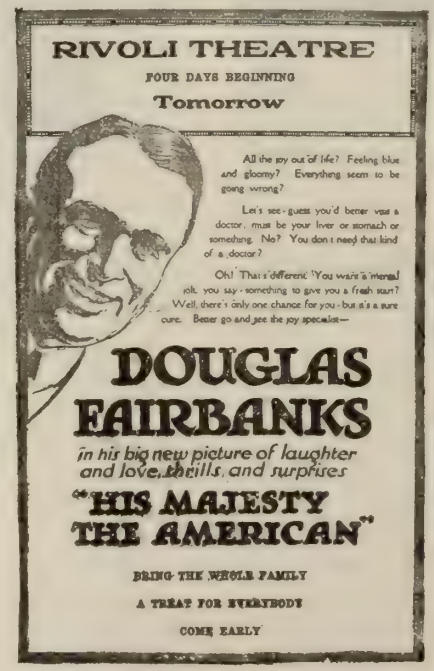
Here's a Novel Idea to Try

The Hulsey Moviette has a new idea in a program novelty. We have spoken before of the cleverness of the Moviette, but the newest stunt goes ahead of all they have before. They have started a question box with an offer of five dollars in real money to anyone who can ask a question the editor cannot answer. It started with a fake department in which foolish questions were as foolishly replied to, the editor supplying both question and answer, but some outsiders came in in the same vein and now everyone is hanging around for an early copy to see if the five has been won yet. In a recent issue, for example, some one who asks where liquor may be found in Dallas is told to look in the dictionary and another who wants to know how to stop a Ford from rattling is advised to get an automobile. It is foolish stuff, but try it once and see how it will work for you. Well done it is a ten times winner.

P. T. A.

South Carolina Theatre Uses Essay Advertisement

The Rivoli, Columbia, S. C., takes a three tens for the latest Fairbanks picture, and to get the space filled up it runs a semi-essay style of talk above the actual announcement. It is well written and the argument is good, but it is a liftle too discursive. It does not, in a word, match the subject. It is a trifle too heavy to match the quick action comedy. Something shorter and snappy is more in keeping with the subject. Try something like this: "Maybe it isn't your liver. Go see Fairbanks. If you can't laugh, then you can know its time to take a pill—but try Fairbanks **first.**"


RIVOLI THEATRE
FOUR DAYS BEGINNING
Tomorrow
All the joy out of life? Feeling blue and gloomy? Everything seem to be going wrong?
Let's see - guess you'd better visit a doctor, must be your liver or stomach or something. No? You don't need that kind of a doctor?
Oh! That's different. You want a mental jolt, you say - something to give you a fresh start? Well, there's only one chance for you - but it's a sure cure. Better go and see the joy specialist—
DOUGLAS FAIRBANKS
in his big new picture of laughter and love, thrills, and surprises
"HIS MAJESTY THE AMERICAN"
BRING THE WHOLE FAMILY
A TREAT FOR EVERYBODY
COME EARLY

A Three Tens from South Carolina.

P. T. A.

Handsome Lobby Dressing Is Used in Philadelphia

The Chestnut Street Opera House, Philadelphia, shows a very handsome lobby for "The Girl from Outside." This was used the week of the Triennial Grand Encampment of the Knights Templar, and the decorations are partly accounted for on that score, but the house front is unusually tasty. Note how the columns of the arches are masked in bark to carry out the foliage treatment at the top. This is rather spoiled in the photograph by the extra signs, but you can see enough of it to get the idea. The same idea can be used where there are no posts, as in the usual lobby, but building in a couple of supports. It makes a very effective showing.

An Ornate Philadelphia Lobby.

P. T. A.

Lobby Display Shows the Chaplin Home for "Home"

Here is another picture of the lobby of the Superba, Los Angeles, which seems to break into print very frequently. This was to advertise Mildred Harris in "Home" and if you will look closely you will find that the three sheets on either side of the lobby and the flippered threes in the center are topped by tiny houses. They do not show up as well in the cut as they probably did in the house, but you can get the idea. You can make houses out of cardboard or possibly borrow from the toy shops.

The Superba's Novel Lobby Display.

P. T. A.

Colored Cover 'N Everything

The Liberty, Kansas City, comes along with its third issue of the first volume of a sixteen and cover house program. It's about the limit in class. Anything more would be gaudy. This is just enough. It has a three color cover so well done that it might be anything from four to seven impressions, and inside all of the pages are double printed, a frame in one color and the type in contrast. There are full page portraits of the stars well worth cutting out for a scrap book, an ample allowance of items about plays and players, some well selected jokes, plenty of trade and house advertising, and some special departments.

$howman to $howman

$ee The$e Page$ of Ticket $elling $tunts

Turn Loose Toy Balloons to Win Public Attention

THE presentation of "A Regular Girl," starring Elsie Janis, was made the occasion of a special drive by the Selznick forces to put the picture and the Randolph Theatre, where it played, before the public of Chicago by various means of exploitation. Some of the stunts could only operate in a city of great size, but there were others that might well be adapted to picture showings in many cities.

Toy balloons were turned loose from the roof of a tall building in the business section. These balloons were inflated at an automobile "air" station, and tickets were attached to some while an order for autographed photos of Miss Janis were tied to others.

This is a stunt that may be used in any community that has any tall buildings—and it would not damage a church steeple to send them sailing from the belfry! Using the local papers for advance announcements would center interest in the event and there would be surely a lot of interest in capturing the balloons and their prizes.

Hook-Up With Ten-Cent Stores.

The Selznick people "hooked up" the windows of a ten-cent store with the sheet music sale of "A Regular Girl" and decorated the array with a large cut-out of Miss Janis. Numerous pictures now have music that applies to the title of the film and the ten-cent stores are lively centers of advertising interest for the publishers of music. We show elsewhere a picture of a Woolworth window the Selznick people "captured" in Chicago's business center.

The Chicago engagement of "A Regular Girl" was marked by other exploitation that was of a purely local nature. There was a banner across State street; pictures of Miss Janis in various show windows; book-window "tie-ups" at McClurg's, the biggest bookstore in town, and advertising banners on the trucks driven by the Marines in their recruiting mission throughout the city.

The Selznick exploitation forces made a fine job of it in Chicago and the Randolph played a highly successful engagement with "A Regular Girl" as a logical consequence. **It pays to advertise.**

Prize Essays as Exploitation

The appearance of Douglas MacLean and Doris May in "Twenty-three and a Half Hours Leave," at the Olympia Theatre, New Haven, was the occasion for Manager Spragg's holding a novel contest which developed keen interest among his patrons and increased his attendance.

By means of special slides run before and during the engagement of the picture at the Olympia, the public was informed that the management offered awards for the best opinions, written in two hundred words or less, as to the young co-stars becoming the most popular stellar discoveries of the year. The judges were Col. N. G. Osborne, of the Journal-Courier, and Col. Charles W. Pickett, of the Times-Leader. Literary ability of surprising quality and quantity was evidenced, the judges finally awarding seven prizes.

WHAT WOULD YOU DO?

WE learn from H. P. Wolfberg, Cincinnati manager for Famous Players-Lasky, of the problems that confront a showman in Indiana—problems that may be solved if live wire subscribers to Moving Picture World will help him out with their suggestions.

We are not going to mention any names because we don't want to hurt anybody's feelings—but after the baneful conditions are remedied (as they can be by co-operative thought) we will go into full details. Write to Moving Picture World after you have acted. Your ideas will benefit the game and "help some other fellow."

Here is the situation in the Indiana city referred to:

A town of 11,000 population, badly scattered.

About one-third Socialists; and 2,000 foreigners.

Prejudice still exists against motion pictures.

Ministers will not encourage pictures; superintendent of schools opposes children attending film shows and have tried to keep photoplay magazines out of the library.

Ministers oppose Sunday shows but theatres operate nevertheless.

The town is a factory center surrounded by rich farm lands.

Theatre man is now advertising extensively in local papers and through circulars and outdoor campaigns.

PROBLEMS: How to create an interest among people who do not attend pictures?

How to dispel prejudice and prove films today are not as they were in years past?

When he plays Mary Pickford, a western exhibitor dresses a singer in costume to match the "still" of Mary and features the songster. In this idea there is a chance to expand it once in a while to stars like Mabel Normand, in "Jinks," for instance—and the other screen queens.

This Will Make 'Em Talk

SHOWING a Chaplin picture recently, Manager Goldberg, of the Sun Theatre, Omaha, Neb., had his artist design a bow-legged picture of the comedian, which he put up on his box office in such a way that a patron bought tickets in a window surrounded by Chaplin's legs.

Abandons Snappy "Jazz" in Issuing Talmadge Booklet

A NEW idea in exploitation has been devised by W. A. Callahan, manager of the Regent Theatre, Rochester, in his preferment of a feature attraction. Capable of adoption at small expense, the idea might be recommended to exhibitors desirous of trying something of a different nature.

Following an advance screening of "A Virtuous Vamp," Constance Talmadge's second production adapted by John Emerson and Anita Loos, and released by First National Exhibitors' Circuit, Mr. Callahan decided that an opportunity for unusual exploitation had presented itself. The idea broke forth in the form of a four-page pamphlet which introduced a new method of praising a motion picture.

Radically different from the usual herald which relies on snappy "jazz" lines to carry its message to the reader, Mr. Callahan's booklet was dignified in its praises, written, it seemed in "parlor" language. And intentionally so, for it was Mr. Callahan's idea that the seriousness with which the praise was written would impress the merit of the picture upon the reader.

The folder consisted of three pages of type matter and one page made up with a picture of Constance Talmadge. It bore an announcement of what picture she would be in and the name of the theatre.

Paper Keys Will Exploit

Pathe maintains that Ruth Roland's forthcoming serial, "The Adventures of Ruth," lends itself to exploitation stunts. The exploitation department of Pathe has devoted much time to devising exhibitor helps of this nature.

One of the novel ideas based on the story itsef is the use of a cardboard key, five inches long, bearing on the front the announcement of the serial. On the back there is a blank space where the name of the theatre and the play date are to be printed.

Neighborhood houses in particular may use these keys to hang on the doorknobs at the homes of their patrons. It is with thirteen mysterious keys that the serial heroine is shown the way to the thirteen mysterious missions on which the story is based.

Keeping in touch with the charity organizations in your community is sound busness. Opening your theatre for a morning performance in aid of a charity that is making a specific effort, is a master stroke of business diplomacy.

Read "The Blue Hill Barrage" in this issue and see how much just one copy of the Moving Picture World meant to a man who picked it up when a summer rusticator had lain it down. There is MUCH in every issue for the picture showman if he will only open his eyes.

Exchange Man Turns Picture Showman to Demonstrate That Real Money Can Be Taken by Right Methods

HAZLETON, PA., has recently been the scene of a merry little theatre which so far has resulted in nothing but gains for all factions concerned. The struggle started when both of the largest theatres here refused the price set by the First National Exchange for the Mary Pickford production of "Daddy Long Legs."

Both demanded a smaller figure for a three days' run. In the concerted action of the two theatre managers William Heenan, manager of the First National Exchange in Philadelphia, scented a combination for the purpose of reducing flat rental rents for Hazleton.

He refused to compromise in any way. The exhibitors stood pat and Heenan declared war, as he expressed it, "to show 'em the price is actually too low."

Heenan was handicapped at the outset by the fact that the Feeley and Campbell theatre, the two which had refused the price, are the only places in Hazleton seating more than four hundred people. For his "fight" he made the best choice possible, which was the Diamond Theatre, seating a few less than four hundred. When the news of his plan became noised about it was the opinion that he "was licked before he started."

Make Percentage Arrangement.

The judges based this opinion on the fact that the Diamond is in the suburbs, remote from the business section, and rather inaccessible except to people living within walking radius. For this reason its policy had been that of a so-called "neighborhood" theatre.

Heenan did not attempt to book the production on a flat rental basis, for this would have meant price cutting. He offered the Pickford picture on a percentage basis and M. P. Myers, the proprietor, acepted.

The first credence that was given to Heenan's statement that he intended to show that the picture could earn in a theatre seating less than four hundred, the rental he had asked from the large houses, was when a full page advertisement appeared in the newspapers announcing the dates for the run at the Diamond. Up to that time the largest "ads" ever used in local papers had been 200 lines at a single insertion.

When a theatre with about one-third the local maximum seating capacity, overshadowed this, the managers of the Campbell and Feeley accepted the challenge. Both booked special attractions for the same dates announced for "Daddy Long Legs" at the Diamond, the Campbell going into Heenan's own camp by booking "The Unpardonable Sin," which is handled by him in this territory, while Dorothy Phillips in "Heart of Humanity" was the selection of the Feeley management.

Open Fight With "Big Space."

Full page and quarter page advertisements were used freely by all three of the theatres, and there was not an edition for a week prior to the runs that carried less than a quarter page on each of the attractions. All were clever advertising writers and the Campbell and Feeley copy made the most of the fact that Heenan had raised the regular prices of the Diamond to 30 cents for the evening performances and 17 cents for the matinees by emphasizing that both the large theatres would maintain regular prices.

Heenan got an advantage by obtaining exclusively the card space on the front of all the street cars in town for "Daddy Long Legs." Another innovation started by him, this one made necessary by the rather location of the Diamond, was the establishment of a motor bus line from the business section direct to the door of the theatre during the run of the Pickford production. In addition to being an attraction to patrons it also proved to be the source of much free advertising.

"Gingham Windows" in Stores.

Heenan then went after the phonograph and music stores for window displays on the records and sheet music copies of "Daddy Long Legs" and "Dear Old Daddy Long Legs." He obtained the co-operation of the dealers, but the Campbell coppered this bet by getting "The Unpardonable Sin" music and records featured.

The rivals also ran a dead heat on stationary stores in the matter of obtaining displays on the books of each picture. Heenan was able to get dry goods stores and grocery markets interested as well as the department stores.

Boomed Pickford Prunes and Cider.

One store went so far as to advertise ginghams as fresh as worn by Mary Pickford in "Daddy Long Legs." Prunes and cider became common in store windows, as displays "hooked up" to the First National picture.

The biggest thing, however, that Heenan put through was the arrangement of the first Sunday exhibition of a motion picture ever given in Hazleton. He had to overcome the fears of the Mayor that the church element would object, but he did so, and got the required consent.

In addition to inviting all the city officials, and other dignitaries, Heenan included every school teacher in the city on the invitation list. The invitations were engraved.

The Sunday performance was given to an audience that taxed the capacity of the Diamond. All the city fathers were there, as well as all the school teachers, and a chance remark by one of the latter gave Heenan the idea of a matinee every day of the run at 4.15 with a special price of ten cents for school children.

Screen Got Great Boost.

Every theatre in the city felt the increased interest in motion pictures which had been aroused by the extensive warfare advertising of all three of the theatres. On the day the Pickford picture started, S. R. O. signs became as common in the three lobbies as lithographs had been before.

At the Diamond the crush almost amounted to a catastrophe. Regular patrons, who had always been able to find a seat whenever they cared to come to the theatre, made strenuous objections to Mr. Myers about having to wait in line for two or three hours before they could even get standing room. They acquired some comfort from the extension of the run for a day longer than was originally planned, but more were turned away from the last performance than from the first.

Here's a Windowful of Mary Pickford Ginghams.

Ca$h In On The$e Idea$ by Adapting Them to Your Hou$e

"The Story of a Booking," Filmed by Showman With His Own Theatre Cast, Awakens Great Interest in "The Miracle Man"

WILLIAM P. DONLON, managing director of the Avon Theatre, Utica, N. Y., hit upon a novel, attractive scheme for putting over "The Miracle Man" and incidentally boosted the interest of his patrons in the inner workings of the Avon Theatre. A motion picture was made showing every important department of the theatre and depicting every step in connection with the preparation for the coming of this attraction.

The picture opened with a brief explanation that it was its purpose to conduct the audience on a tour through "Utica's Leading Amusement Place," believing that a few glimpses of what takes place before the presentation of every Avon attraction would prove interesting. And so it did.

The signing of the contract by Mr. Donlon and Nate Dobson, a representative of Famous Players-Lasky, in the manager's office of the theatre, was the first stop for the audience on their personally conducted tour through the Avon. With the explanation that a "dress rehearsal" of a photoplay presentation is known as a "screening," some excellent views of the finely equipped projection room were shown.

Pictured All the Details.

Musical Director Carl Merz was caught in his music library, one of the largest in Central New York, selecting the numbers to be used during the presentation of the feature. The Avon Symphony Orchestra was then shown at rehearsal.

These features, with some additional interesting views gave Avon patrons an insight into the detail involved before an Avon presentation is ready for the public view. Several good scenes in connection with the exploitation of the attraction were then shown.

A large shipment of posters, photographs, window cards, etc., was opened before the camera by Advertising Agent William Mullane and his assistant, Warren J. Myers, and some excellent close-ups of the most attractive posters were obtained. This effectually drove home the fact to each member of the audience that they had seen these same posters throughout the city, and one may be sure they took a second look when they again chanced to pass where one was displayed.

Showed the Staff at Work.

Sign Artist Palmer, a member of the Avon staff, paused long enough during the making of some attractive special cards to give the cameraman a view of his work and to catch an array of "The Miracle Man" material on his bench. Press Agent Waldron was shown at his desk preparing an excellent full-page spread which was part of an extensive newspaper campaign. The final scene of the picture was the posting of a twenty-four sheet and showing the completed stand.

No single piece of advertising ever obtained so much comment or so effectively put over the fact that Uticans would soon have an opportunity to witness a super-attraction. At the same time, thousands were awakened to the fact that there was something more to correctly presenting a motion picture than the mere turning of a crank to the accompaniment of any music the orchestra found easy to render.

Shown Week in Advance.

The special film was shown at every performance for a week in advance of the opening of "The Miracle Man." It was conceived by Manager Donlon as the result of a joking remark made by Nate Dobson, a representative of Famous Players-Lasky, that the signing of the contract at the highest price ever paid for a motion picture in Utica should be photographed.

Glen Humphrey, the Avon cameraman, was called, a battery of lights was set up and the first scene was "shot." The balance of the "scenario" was then written by Mr. Donlon.

Managers of larger houses can find plenty of material that will make an interesting motion picture and give their patrons some insight behind the screen. The cost is trivial compared with the lasting impression which this novel idea will make, and the immediate returns.

Girls Lead Lambs Through Streets, Exploiting "Jinx"

IF the Philadelphia public did not become acquainted with Mabel Normand in "Jinx", it was not the fault of the Goldwyn publicity staff co-operating with the management of the Chestnut Street Opera House. Shuberts' "Monte Cristo, Jr." company was playing in the city at the time of the engagement of "Jinx", and three girls in the company were enlisted as boosters for the picture.

A local meat packing concern donated three lambs to the cause of exploitation. These lambs, attired in blankets, ribbons, and collars were led down Broad Street to Chestnut and then along the staid old thoroughfare to the theatre, the three "Monte Cristo" beauties, directing the line of march. The name "Jinx" appeared in conspicuous lettering on the blankets worn by the lambs.

Charles Kenmore Ulrich, of Famous Players-Lasky publicity staff, has prepared from "Everywoman" and "Male and Female" two publicity sheets of great typograhpical beauty. They are printed in large size to show prepared advertisments for newspapers in their original dimensions.

The covers are beautifully lithographed and they will surely attract attention in the 4,000 newspaper offices where they are sent direct from headquarters. When the films reach the date of exhibition the advertising man of the newspaper will have something definite to talk about to the picture showman in furtherance of that co-operation that should always prevail between the picture man and the newspapers of his town.

W. C. McIntyre, manager of the Rose Theatre, Fayetteville, N. C., hit upon a plan to "supboena" his fellow townsmen to witness "The Right to Lie". We are unable, through lack of space, to print the form, but we are of the opinion that Manager McIntyre will mail a copy to interested showmen who send him a self-addressed and stamped envelope. Try it and see.

Miniature Stock Parade in Philadelphia.

$ome Ticket $elling $tunt$ for Pu$hful $howmen to Adopt

Telegraph Wires Used by Brother Showmen Suggest Workable Idea for Exploitation Through Exchange of Opinion

OUT in Wisconsin two wide-awake showmen, E. C. Bostwick, of Milwaukee, and E. R. Mosiman, of Oshkosh, have originated a profitable idea of motion picture exploitation. They "worked the wires" to do it.

By displaying in the lobby an enthusiastic telegram from the Milwaukee man to the Oshkosh showman in conjunction with other publicity stunts for Mary Miles Minter in "Anne of Green Gables," a large patronage was drawn to Manager Mosiman's Theatre and records there were broken.

Mr. Bostwick, managing director of the Merrill and New Strand theatres in Milwaukee, had shown Miss Minter in her first Realart picture. Mr. Bostwick telegraphed to Oshkosh, stating all that he had found true of the merit of "Anne of Green Gables" and of the appeal which Mary Miles Minter had for Milwaukee audiences during the showing of the picture there.

They "Rubbered" in Bunches.

Mr. Mosiman showed a keen sense of advertising value by placing the original telegram in an attractive frame in his lobby. In large letters at the top were the words: "Read this." Mr. Mosiman declared that such is the curiosity of the average citizen that nine out of ten stopped to read.

He further suggests that this idea has boundless possibilities for exhibitors all over the country who have contracted for similar pictures. The value of a commendatory message from an exhibitor in a large city to the patrons of a theatre in a smaller town are tremendous, in the opinion of Mr. Mosiman.

In addition to this publicity, Mr. Mosiman attributes his success with "Anne of Green Gables" to the tie-up arranged with the public schools of Oshkosh and with the Y. W. C. A. Letters were sent to the principal of every educational institution in Oshkosh, in which attention was called to the photoplay.

This picture is adapted from the story by L. M. Montgomery, who is well known to educators throughout the country. An appeal was made as to its literary value and the benefits of arranging school parties for viewing the picture.

The local Y. W. C. A. was approached for its opinion of the photoplay and a large patronage resulted from the boosting of the film received at the hands of that organization.

The picture showman who does not make a friend of every newspaper writer in his town is overlooking great possibilities for co-operation. You never know when a friend who has access to type may slip in a good word for you, without half trying.

Soap and water are the best adjuncts to successful showmanship there are—and don't forget the dust-rag and broom. In theatres that must, of necessity, be kept in semi-darkness, the manager should have the seats and floor as clean and bright as though the lights were up at full speed. Dirt and dust on a patron's clothing is the worst possible advertising.

If you try a scheme and sell tickets because it works successfully write to the Moving Picture World and tell about it. We will pass it along to your fellow showman and he, in turn, will swap an idea with you.

Animal Tracks Duplicated by Paint Brush Awaken Great Curiosity and Produce Good Results With the Box Office

PROFITABLE adaptation of local circumstances in fattening up the box office was illustrated in the advertising of "Back to God's Country," featuring Nell Shipman, planned by R. E. Braddock, manager of the New Liberty Theater, St. Paul, recently. Manager Braddock started his drive several days in advance of the newspaper advertising.

He hired two fairly versatile painters to sketch a series of animal footprints, beginning in the downtown district. Gradually they extended their sphere, using a new section of the city each day. Red paint was used exclusively.

As the campaign progressed the series of tracks were lengthened one day and possibly curtailed the next. They appeared in the most unexpected places. They were never to be found twice in the same location, but always the same tracks. Some contained a big question mark at the end.

The curiosity of the people was aroused by the strange signs and the apparently peculiar mode of their distribution. Because of the activities of the "Reds," it suddenly struck the timorous and the suspicious that this was a code being used by the I. W. W. to communicate with their parlor bolshevik friends.

The animal tracks only lent strength to the belief. Half the town was talking about the matter and speculating upon the origin of the crimson splashes of paint smeared about the town.

When he was ready to launch his newspaper campaign he ordered up a generous amount of red paint, increased his "artistic" force and sent the painters out to do their last daubing. They painted the usual quotas of animal tracks and placed at the end the legend, "Follow the tracks of Wapi to the New Liberty."

To connect up his street and newspaper advertising, he used in the border of his advertisements a replica of the strange tracks, with the same direction to follow Wapi to the New Liberty. The curiosity of the public had been aroused and it was anxious to see what sort of film could cause such a unique advertising campaign.

Mr. Braddock had planned carefully to hold the attention of the public after getting it. The stage was decorated with snow and trees to conform to the picture, so that the setting lent vividness to the outdoor panorama of the picture.

The fragrance of balsam and pine was imparted by tiny incense pots cleverly concealed, lending the vivid whiff of the forest.

Window of Ten-Cent Store Exploits Song and Picture.

Get After the $$ With $ome of The$e $elling $tunt$

Turning Jewish Population to Good Account for "Auction of Souls" Results in Turnaways and Repeat Bookings

PARDON me, but can you tell me whether this is to be a Jewish show here tonight?" The question was asked while the crowd was awaiting the presentation of "Auction of Souls," a First National attraction, at the Grand Theatre in Philadelphia recently.

"You can search me," replied the man in the next seat.

"Well, from the surroundings it looks very much like it was to be a Yiddish show of some kind," was the rejoinder.

It is not at all surprising that such a question was asked for there was every indication that it was to be a Yiddish show of some kind. That the picture was exploited in this manner is due to the ingenuity of A. D. Reisnick, manager of the Grand.

Manager Reisnick is considered a live wire among managers when it comes to exploiting a motion picture. He is a great inventor of "stunts."

Exploits Jewish Neighborhood.

Figuring that 90 per cent. of his prospects were of the Jewish faith, he concluded that "Auction of Souls" must be promoted in a manner that would appeal to his audiences. Whereupon he hit upon the novelty of contrasting it with the events in Kishnev, Russia, where so many Jews were massacred.

Having booked the show a month in advance, Resnick had time to study the picture at another theatre, where he went repeatedly in order to familiarize himself with the events screened. He had a friend who is a Rabbi in a synagogue. The showman outlined his scheme and the Rabbi decided that he would select eight of his best singers and have them appear at the theatre.

Being a vocal teacher, the Rabbi had little trouble in getting the consent of the eight singers, all of whom accompanied their teacher to another house where "Auction of Souls" was being shown. Making a careful study of the scenes and the events enabled them to arrange a musical score that fitted every scene.

Special Songs and Singers.

Once they had themselves fitted to the atmosphere in which the picture is presented, a proper selection of Jewish songs was made. Every song selected was one that fitted.

Once this had been done, Manager Resnick arranged to have a Jewish orchestra so that nothing would go amiss. The orchestra and singers held several rehearsals to perfect themselves.

The night of the opening performance was one long to be remembered by Resnick, for the streets for squares around were a mass of surging and chattering people, all desirous of getting into the Grand. A half an hour after the opening of the doors, the trolley cars had to stop and it was necessary to send for police to keep the crowd in some kind of order which would allow traffic to continue unmolested.

Sang From Behind Screen.

At the close of the alloted booking great crowds still surged around the entrance of the theatre and pleaded with Resnick to secure the picture for a return date. There was nothing to do but grant them their wish. And a return will be played in December.

The regular price of admission at the Grand is 17 cents, but for the "Auction of Souls" engagement it was raised to 22 cents. The waiting crowds gave to many street urchins the idea of scalping on the tickets. They would secure tickets and scamper away to the end of the line, where they disposed of them for 30 cents without protest from the purchasers.

In exploiting "Auction of Souls" Resnick used 10,000 circulars, having one side printed in Jewish and the other in English. These were scattered broadcast around the neighborhood.

Besides these he had 600 window cards which were placed in the window of every business place within five blocks of the theatre

This Exploitation for Lobby Display May Be Used Effectively by Picture Showmen Playing Russell's "Six Feet Four"

WILLIAM H. KOCH, manager of the New Aster Theater, Minneapolis, started people talking by his exploitation of "Six Feet Four," the Flying A's production, taken from Jackson Gregory's novel. What's more, he had to turn 'em away during the seven days' run of the picture.

A week previous to the showing he began pulling stunts to create interest in the film, adopting some of the suggestions in the campaign book. A man on stilts, garbed in western style, paraded the streets, bearing placards fore and aft proclaiming the coming of tall Bill Russell. Posters announced free admission to all who could measure six feet four.

A humorous incident occurred during the run when a deep-voiced Goliath boomed indignantly to the box office clerk: "Where d'you get that stuff, makin' all this holler about six feet four? I'm six feet nine!" Needless to say, he was granted free admission and was escorted to his seat by Manager Koch himself.

The lobby was a trump drawing card and a credit to the ingenuity of Manager Koch and his co-operator, H. G. Fischer, the "Flying A's" Minneapolis representative. On each side of the box office stood measuring rods approximately six feet four in height, by which all applicants for free admission were measured.

A novelty cut-out from the 24-sheet poster, showing Vola Vale demonstrating Bill Russell's claim to the inches of the tile, attracted much attention. Scattered around the lobby good action pictures were conspicuously placed.

A one-sheet reproducing in longhand the manager's personal guarantee was posted beneath the box office. It offered to refund the admission price to anyone who could not conscientiously O. K. Manager Koch's statement that "Six Feet Four" was the best western picture produced in the last three years. Mr. Koch announced in one of his two-column ads that after a four days' run not one single soul had claimed a refund.

Result of Ingenuity Applied to a Lobby.

Adolf Philipp.
President of Adolf Philipp Film Corporation.

Lewis Goes to Coast to Make Series for Pathe

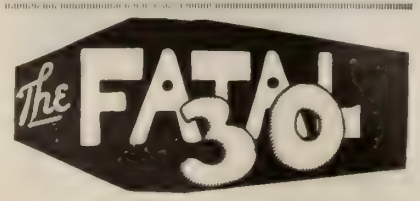
EDGAR LEWIS, whose latest contribution to the photodramatic art is "Other Men's Shoes," a play adapted from the novel by Andrew Soutar, has gone to California to produce a series of pictures for Pathe distribution. "Other Men's Shoes" will be the first of the Lewis series to be released through Pathe.

While in California Mr. Lewis will produce several big outdoor stories with which he has become generally associated. He was accompanied West by an entire technical crew. When he left New York he had under consideration for his first production on the West Coast, a story familiar to every American, which combines the action of "The Barrier," the tenseness of "The Thief," and the heart and love interest of "The Littlest Rebel." It is most likely he will make this play his initial production in California.

"Pegeen" Is Bessie Love's Last Vitagraph Picture

BESSIE LOVE'S final feature under the Vitagraph banner, "Pegeen," will be released before the Christmas holidays, and undoubtedly is the best of the many excellent features in which she appeared during her long association with Vitagraph.

The popular story by Eleanor Hoyt Brainerd has been closely followed by William Barbarin Laub, who wrote the scenario, and difficult as it was, with the many fire scenes, the camera work is remarkable.



Triangle Film Ordered Seized After Changes Had Been Made; Revised Again and Then Released

THE Ten of Diamonds," a Triangle production featuring Dorothy Dalton and supervised by Thomas H. Ince, was arbitrarily taken from the Band Box Theatre, a first run house in the "loop" district in Chicago, by the police acting under orders from the board of censors. This action was taken despite the fact that the board had previously reviewed the picture, ordered several changes and had issued a permit after these changes had been made by the Triangle exchange.

The Band Box had booked the Triangle feature for a week's run and had advertised the production heavily. The house was packed, when the police entered the projection room and took away the print. A call was sent to the Triangle exchange by Mr. Kane and another feature was sent to the theatre in time for the first show.

The manager of the Triangle exchange took the seized print to the board of censors and insisted that it again review the print. This it finally did, and after a lenghty debate ordered further re-editing. The manager of the exchange further insisted that the chief censor and his operator remain in their office until the required changes had been made, so that an immediate decision could be obtained.

Began to Re-edit Film.

The exchange manager and his two assistants then began the re-editing of the Triangle production, and the scenes were so arranged that few cuts were necessary. At eleven o'clock at night the work was finished and it was shown to the chief censor, who volunteered the opinion that in its present shape it would pass the board. The following day it was reviewed by the entire board and the necessary permit was secured by eleven o'clock that morning.

By noon the house was packed and "The Ten of Diamonds" continued to pack the house for the entire week. Mr. Kane highly complimented the manager of the Triangle exchange for his energetic and efficient action. Later, upon seeing the big box office attraction which the Dorothy Dalton feature was proving to be, Mr. Kane booked the Triangle production for another run at the Star Theatre.

Reed Resigns as Head of Fox London Branch

ERNEST REED, since 1916 managing director of the Fox Film Company, Ltd., Great Britain, has resigned his post to enjoy a rest after long service in behalf of Fox productions in the United Kingdom. Mr. Reed arrived in New York on the Mauretania the day before Thanksgiving, and announcement of his resignation was made after conferences.

Mr. Reed, when he left J. D. Walker's World Films to join the Fox organization, opened headquarters at 74-76 Old Compton street, London, in March of that year.

Mr. Reed's work was especially arduous during the war, by reason of his activities in behalf of the Allied cause and his film duties, and he was constantly under great strain. This double labor being completed he felt that he was entitled to a respite, and arrangements were made whereby the managing directorship was turned over to Frederick Mordaunt Hall.

At the Hotel Astor, where he is making his headquarters, Mr. Reed said: "I am leaving the Fox organization with great regret and with the most cordial feeling of friendship and good-will. I should like to say that the Fox products have secured a very big hold in England—that the Fox Films are greatly appreciated by the British public. I have no announcement to make at this time regarding my future plans."

Goldwyn Studios Made Convert of Basil King

I HAVE returned from the Goldwyn studios a convert to motion pictures," said Basil King. The author of "The City of Comrades," "The Street Called Straight," just screened by Goldwyn as an Eminent Authors Picture, and half a dozen other famous novels, had stopped off in New York on his way to his home at Cambridge, Mass., after spending three months at the Goldwyn plant in Culver City, California.

"I must confess that I went to the studios in a contemptuous frame of mind," he continued, "but comforted by the presumption that my visit would last only two or three weeks. Instead, I stayed three months of my own volition, and before I was through I was writing a story directly for the screen entitled, 'Earthbound.' So you can see that, although I went to scoff, I remained to work."

"The Darkest Hour" Is Latest Morey Production

THE DARKEST HOUR," the first Harry T. Morey feature to be released by Vitagraph in six weeks, is now being shown. Since he completed this feature, Mr. Morey has finished "The Birth of a Soul," a story of the mountains of North Carolina, and is now well into "Detective Jim," which was written especially for him by Frederick Van Rensselaer Dey, the originator of the Nich Carter detective stories.

Mr. Morey has a double characterization in "The Darkest Hour." The role is the same, that of Peter Schuyler, but in one half of the picture Schuyler is a wealthy club man and in the other a worker in the lumber camps of the great Canadian Northwest.

The double characterization affords Mr. Morey splendid opportunities to display his versatility, especially in his work as a lumberjack, and Jean Paige, his leading woman, who has just been raised to stardom by Vitagraph, gives an excellent portrayal of the little bride who has to fight for her hushband. Others in the cast are Anna Lehr, Geo. Howard, George Majeroni, Robert Gaillard, Louis Walheim, Herbert Pattee, Jane Jennings, and Harry Hallem. The picture was directed by Paul Scardon.

Tom Gibson Joins Model Company.

Tom Gibson, formerly director of the Hank Mann comedies, has been signed to a contract with the Model Comedy Company, where he will henceforth direct comedies starring Gale Henry.

Herbert Heyes Has Had a Long Dramatic Career

HERBERT HEYES, who plays the leading male role opposite Ruth Roland in her forthcoming Pathe serial, "The Adventures of Ruth," has had a stage and screen experience that has acquainted practically every fan and exhibitor in the country with him and his work.

After a long and varied stock experience, Mr. Heyes appeared for several months with James K. Hackett in "The Prisoner of Zenda," "Don Caesar de Bazan" and "Monsieur Beaucaire." He played the title part in "The Man on the Box," originated the role of "Truxton King," played the sheriff in "The Girl of the Golden West" on tour, and followed Frank Worthing in "Mrs. Temple's Telegram."

Mr. Heyes' first picture experience was in the role of Bertie Cecil opposite Theda Bara in "Under Two Flags."

Goldwyn Stock Is Now Listed on Curb Market

COINCIDENT with the entry of the Dupont and allied powerful financial interests into the Goldwyn Pictures Corporation, the stock of the corporation, which is capitalized at $20,000,000, was listed on the curb. Previous to this the only sales of the stock were among the unlisted securities and were few and far between. On the curb it was firm and active, selling around 30, announcement having been made that with the entry of the new interests into the company the available stock has been privately oversubscribed some four times. Over 11,000 shares were traded in during the week and at Saturday's close the stock was selling at 30.

Due to the diverse and outstanding financial powers now behind the Goldwyn Corporation, there is a general impression that the listing of the company's security on the New York Stock Exchange is only a matter of time.

Capital Film Enlarges Its West Coast Studios

RECENT developments growing out of the demand for short productions have made the Capital Film Company's studio one of the most rapidly growing production plants on the West Coast, where Al Jennings, Neal Hart and Helen Gibson each are heading short feature production units, and where still a fourth company soon will be at work making comedies.

The expansion of the studio has followed the visit there of S. L. Barnhard, president of the company, who expects to announce some new Capital plans soon.

In addition to the present studio equipment, a large enclosed stage now is being erected in preparation for the rainy season so that production activities will not be hampered, and lighting and other electrical devices are being installed.

KIRKPATRICK PREDICTS BANNER YEAR

Robertson-Cole Vice-President Bases Optimism on Reports from Field Agents and Exhibitors

THE coming year will be the banner year for motion pictures.

This prediction was made by A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, after he had checked reports from every section of the United States. For the past month, Mr. Kirkpatrick has sent numerous requests to the leading exhibitors in the field, asking their frank opinion on the 1920 outlook. After he received these reports, the head of the Robertson-Cole Distributing Corporation called to the New York office Newt Levi, western supervisor; Oscar Hansen, in charge of the central territory, and Fred G. Sliter, eastern supervisor.

The past performances of the Robertson-Cole productions and the features to be released during the next twelve months were thoroughly discussed by Mr. Kirkpatrick and his field supervisors. The supervisors assured Mr. Kirkpatrick that the close co-operation between the exhibitor and the distributing company employed by Robertson-Cole was a sure winner and that the quality of the productions backed this plan to such a degree that unbelievable strides have been made by Robertson-Cole during the past two months.

"Motion Picture Mad."

"The country is motion picture mad," said Mr. Kirkpatrick, "but in spite of the great demand there is no place for the poor picture. Statistics compiled during the past three months alone prove conclusively that patrons will patronize a house where only established productions are run. Those houses which have failed can blame themselves, for they tried to put over old-time stuff and were caught with the goods. The motion picture of today must have the goods and a good picture is a sure winner, as a poor picture is a sure loser.

"The motion picture is an experiment no longer, hence the public will not take kindly to any pictures that are experiments. The theatregoer wants entertainment of clean value and will not go to a house where pictures are shown which leave a bad taste after the show. The educational value of a play of the screen is taken into consideration in packing houses.

"The return of short subjects will be seen in 1920. The regular fan wants to break the monotony of a long program without a comedy or a special educational feature of the short variety. Robertson-Cole is well supplied with Supreme Comedies, Adventure Scenics and the famous Martin Johnson series, "On the Borderland of Civilization."

New Bessie Barriscale Picture Soon to Appear

BESSIE BARRISCALE, in "Beckoning Roads," which is based on one of the most powerful magazine serials in recent years, will be given to the public by Robertson-Cole between now and the beginning of the new year. "Beckoning Roads," which was made by B. B. Features, first appeared as a serialized novel in the Red Book under the name of "The Call of Life." The story was written by Jeane Judson.

The screen version was made from the novel by Harvey Gates and Howard Hickman was the director.

Novel Trailer Prepared for "Carmen" Burlesque

IN addition to an excellent line of exploitation material prepared by Victor Kremer to assist in handling the Essanay-Chaplin feature comedy, "A Burlesque on Carmen," a novelty in the form of a film trailer has been added. This trailer is to take the place of a slide. It will run between 75 and 100 feet in length and will include a replica of the main title of the film, the introduction of the various characters and three extracts of the biggest scenes in "A Burlesque on Carmen." Following these scenes, the trailer will close with the title announcing the coming of the Chaplin production to the theatre in which it is shown.

The following owners of territory for "A Burlesque on Carmen" have already placed orders for several prints of announcement trailers in question: Mickey Film Corporation, Chicago, Ill.; Twentieth Century Film Company, Philadelphia, Pa.; Quality Film Corporation, Pittsburgh, Pa.; Exhibitors Film Company, Washington, D. C. Other orders will be announced in the near future.

Tarkington, Goldwynite

BOOTH TARKINGTON, from whose pen the inimitable and popular "Penrod" stories have come and whose boy stories have won him a place in the literary affections of the thousands, will put his "boy" talent into a series of stories for Goldwyn production.

The Tarkington pictures will make an "American Boy" series that should add to the distinction of the screen. The Tarkington-Goldwyn alliance is a move similar to the Goldwyn-Eminent Authors plan and is another indication of Mr. Goldwyn's effort to get the best screen results by bringing about a union between writer and producer.

Exhibitors Using Big Advertising Space in Announcing Recreated Triangle Productions

TRIANGLE reports that, due to the popular stars featured in the Triangle recreated productions now being released, exhibitors are using large newspaper and billboard space in advertising these features to their patrons. Managers of Triangle exchanges state that numerous first run houses are using special exploitation for Triangle pictures where several stars of recognized box-office value are grouped in one picture.

"The Weaker Sex," a Triangle production starring Dorothy Dalton, Louise Glaum and Charles Ray, booked by the Alhamhra Theatre, Los Angeles, for a week's run, is receiving extra exploitation by the theatre management. Fifty 24-sheet stands in favorable locations throughout the city were contracted for and quarter and half page space was bought in all the Los Angeles dailies.

Another Los Angeles house, The Palace, which ran "The Ten of Diamonds," a Thomas H. Ince production featuring Dorothy Dalton, for seven days, booked the Triangle feature an added day, while the picture already previously booked for that day was shelved.

Ran for Week in Chicago.

Large space was taken in Chicago by the Band Box Theatre which ran "The Ten of Diamonds" for the past week. All the advertising linked up Dorothy Dalton with her success in the nationally advertised New York production, "Aphrodite," with the result that Mr. Kane, manager of the Band Box, booked the picture for an extra week at the Star Theatre. Mr. Kane also booked "A Gamble in Souls," featuring Dorothy Dalton and William Desmond, and "Sold for Marriage," featuring Lillian Gish, both of which will be shown this month. Specal advertising has been arranged for to exploit these two Triangle features.

Maryland and Virginia Exhibitors Beginning To Feel Competition of Churches and Schools

EXHIBITORS are beginning to feel the competition offered by schools and churches giving motion picture exhibitions, according to statements furnished the Washington correspondent of Moving Picture World. The exhibitors of Baltimore and some of the Virginia cities and towns are said to be complaining.

The World correspondent is informed that these exhibitions are given in the guise of benefits and as such do not have to pay admission taxes. Held in a church or school halls, they have no rent to pay and require no license to operate as a theatre. The exhibitors in the neighborhood have to pay more than a dozen different kinds of taxes.

It is also declared that they can take a 12-year-old boy and let him run the projection machine just for the fun of doing so and thus save the hire of a professional operator. Further, they can get their films at a much lower rental figure than can the theatre man.

In other words, the schools and churches are declared to be having things pretty well their own way, while in many cities, with high rentals, high wages, terrific overhead generally, and taxes galore, the exhibitors are having a hard time of it.

Want Exchange Co-operation.

The suggestion is made that the exchanges so arrange matters that the churches and schools will not compete with the theatres. It is said that this can very readily be done. One complaint was to the effect that the exhibitor paid a large rental for a picture and advertised it extensively for showing on a given date. At the same time there was a bulletin in a church in the neighborhood to the effect that the same picture would be exhibited in the church hall some day or two later.

The inference was, of course, that the parishioners should wait until the church performance could be given. That a large number took this advice and patronized the church show was evident by the crowd that attended the latter.

In all cases referred to in the complaints, an admission charge is made and profit is derived from the exhibitions. The exhibitors feel that under these conditions, the churches and schools should be put on a fairer competitive basis—pay all of the taxes, including the seating capacity tax; the salaries and equal rentals, and stand all of the other expenses the theatres are subjected to in giving a like performance.

Shirley Mason Makes Debut as Fox Star in Circus Tale

"THE BIG TOP" always has had and always will have a fascination for both young and old. Numberless stories of circus life have been written—but none has been so true and realistic as "Her Elephant Man". This statement is made on the authority of a prominent circus man. For this achievement, the author, Pearl Doles Bell, was complimented by Charles Ringling. To obtain absolute accuracy in atmosphere the author spent six weeks with the Ringling Brothers troupe.

This circus story was selected by Willim Fox for the debut of Shirley Mason, his newest star. The picture now is in the making under the direction of Scott Dunlap, having been adapted to the screen by Isabelle Johnson.

Society Circus Setting in Metro's "The Walk-Offs"

BEARS growled, pigs squealed, geese hissed, donkeys brayed, clowns tumbled and cameramen cranked for two successive nights on the grounds of the Metro studios in Hollywood. May Allison, in the fluffy, abbreviated costume of the bareback rider, rounded a sawdust ring on a handsome circus horse.

All this for the society circus staged for Miss Allison's new Screen Classics, Inc., production of "The Walk-offs." The play was adapted by June Mathis and A. P. Younger from the stage satire by Frederic and Fannie Hatton, which Oliver Morosco produced. For the screen version, instead of the masquerade ball in the last act, Miss Allison proposed a society circus as setting.

"The Walf-Offs" is Miss Allison's second Screen Classics production, and, as in her first, she is supported by a noteworthy cast of players.

When Not Sporting a Fall Suit and Wrestling Villains Bill Desmond Dolls Up Like a Turkish Corporal and—
Proceeds to overthrow dynasties and empires for a girl's love. All in "The Prince and Betty," a coming Pathe feature.

"Heart Strings" Is Title of Next Farnum Picture

FOR the new picture just completed at the William Fox Studios by William Farnum, the title "Heart Strings" has been chosen. The role created by this star is that of a young violinist, who, at the moment the gates of his greatest opportunity are opening for him, sacrifices all for love of his sister.

The story is by Henry Albert Phillips, with scenario by E. Lloyd Sheldon. J. Gordon Edwards directed the picture. The scenes are laid in a town in Quebec and in New York City. Scenes of beauty and quaintness are shown in the action taking place in Canada. The great appeal is in the love story—which will find a quick response with everyone.

The role of Pierre is one of fine opportunities for the art of Mr. Farnum, for it blends with his virile style of tenderness and charm. William Fox has surrounded the star with a strong cast.

Raymaker to Direct Hank Mann.

Herman C. Raymaker, who did commendable work as Gale Henry's director, has signed a contract with Morris R. Schlank, producer of the Hank Mann comedies and will henceforth alternate with Fred C. Windemier as the comedian's director.

Rivoli and Strand Book "Captain Kidd's Kid"

DR. HUGO RIESENFELD, managing director of the Rivoli Theatre, presented Harold Lloyd for the first time at the Rivoli in his new series of $100,000 two-reel comedies, when "Captain Kidd's Kids" was shown there during the week of November 30. Dr. Riesenfeld featured "Bumping into Broadway," first of the Lloyd series of multiple reel comedies, at the Rialto during the week of November 2. At the Rialto, the Lloyd offering met with gales of laughter at every performance.

Jack Eaton, managing director of the Strand Theatre, made a big play with "Captain Kidd's Kids" during the same week it played at the Rivoli. Eaton is convinced that Lloyd is fast becoming a screen idol, and his judgment in giving the first Lloyd two-reeler a feature place on the Strand bill was more than warranted by the warm reception given "Bumping into Broadway."

Mary Hall Toasted as "The Rose of the South" at Farewell Dinner Given Her by Tampa Society

EX-GOVERNOR GILCHRIST, Judge Parkhill, F. M. Hudson, president of the Tampa Country Club, and Mrs. Courtney Walker, member of Tampa society, gave a farewell dinner in honor of Mary Hall, leading woman in "The Shark," just before her company left for the North to complete the making of that photoplay in which George Walsh is to star for Willian Fox. At the dinner, the pretty blond Southern girl was toasted by the former governor of Florida, who alluded to her as "The Rose of the South."

Barbara Parkhill, a daughter of Judge Parkhill, and Doris Knight, one of Tampa's debutantes, were classmates of Mary Hall when the latter attended the State University at Tallahassee. The three girls were room-mates for four years at the university, and on the day of their graduation, there was keen rivalry among them for the right to the title "The Prettiest Girl in Florida." An election in the college won that title for Mary Hall.

The night chosen for the dinner in her honor was the last night of the Walsh company in the city. The strenuous work that the leading woman is called upon to do in supporting the athletic star made it impossible for her to avail herself of the many invitations that had been extended to her, but she could not refuse the one extended for the last night of her stay.

The dinner was served at the exclusive Tampa Country Club and covers were laid for 150 guests. George Walsh, Dell Henderson, his director, and John J. Foley, his assistant director, were the other guests from that company. As she stepped into an auto for the five-mile trip to the station, the debutantes of Tampa showered the pretty actress with orange blossoms.

Jesse L. Lasky Announces List of New Plays; Thomas Heffron Will Direct Marguerite Clark

A NUMBER of interesting announcements in the line of production were made during the past week at Hollywood by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation. Among them is the statement that Thomas Heffron, who directed Marguerite Clark and other Famous Players stars in the early days of the organization, has been specially engaged to handle the megaphone in Robert Warwick's next Paramount-Artcraft picture, "Thou Art the Man!" adapted from the book, "Miles Calthorpe." The most recent work of Mr. Heffren has been the direction of Dustin Farnum.

It is also announced that Charles Maigne, who arrived on December 10, to direct the Paramount-Artcraft special, "The Fighting Chance," brought with him as his leading man, Conrad Nagel, the well-known stage and screen actor who has been recently appearing in the East with Alice Brady in her successful legitimate production, "Forever After." Anna Q. Nilsson will play the feminine lead in this picture.

Completes "Sea Wolf."

Upon the completion of the Paramount-Artcraft picture, "The Bear Trap," which he is now doing under the direction of Sam Wood, Wallace Reid, it is announced, will begin work under the same director on a Saturday Evening Post story, "The Dancing Fool."

George H. Melford has about completed "The Sea Wolf," the Paramount-Artcraft special, with a selected cast and is about to embark upon a new production of unusual magnitude, full details of which will be forthcoming shortly. Bryant Washburn has completed "The Six Best Cellars" for Paramount-Artcraft, under Donald Crisp's direction and will start almost immediately with James Cruze as director on "Where Julia Rules." James Cruze has arrived from his island location with Houdini and company and is finishing the Paramount-Artcraft picture, "Terror Island" at Lasky Studio.

Principals of "The Return of Tarzan," Now Being Filmed in California.

Left to right: Donna Raminez; center: Estelle Taylor and George Romain; right: Gene Pollar, well-known athlete, who plays "Tarzan" in the Numa Pictures Corporation feature.

Press Praises Constance Binney's Appearance in "Erstwhile Susan" at Rialto in New York

CONSTANCE BINNEY, the Realart star, had the distinction of appearing on the screen at two of the largest Broadway, New York, picture theatres recently. Miss Binney began an engagement in her first Realart starring vehicle "Erstwhile Susan" at the Rialto and at the same time was seen at the Capitol in a film playlet, "Tom's Little Star."

Reports from the Rialto Theatre on the opening night declared that this highly praised star of stage and screen was proving as great a drawing power as she did in her brilliant stage success "39 East", when it appeared in New York City previous to its present tour. In the second photoplay which is starring Miss Binney on Broadway this week, "Tom's Little Star" at the Capitol, the Realart actress takes the leading role in such a notable company as Henry Miller, Blanche Bates, Daniel Frohman, Otis Skinner, Henry Hull, Flo Ziegfeld and others. This photoplay was made several months ago for the benefit of the Stage Women's War Relief.

Reviewers Voice Praise.

The sentiment of newspaper reviewers in regard to Miss Binney's work at the Rialto in "Erstwhile Susan" is gratifying to the Realart officials, who have heralded this charming actress as a motion picture star of unlimited possibilities. The New York Sun reviewer said: "At the Rialto, Constance Binney keeps one's eyes on the job with her cherubic presence in 'Erstwhile Susan.' Miss Binney makes an alluring picture of youthful grace even as a household drudge in the Pennsylvania Dutch setting."

Taylor Holmes Completes "Nothing But the Truth"

TAYLOR HOLMES has finished the camera work on the screen adaptation of the successful stage farce, "Nothing But The Truth," in which he is to star, and has begun the cutting and assembling of the picture that represents the initial production of Taylor Holmes Productions, Inc., to be distributed exclusively by Metro. "Nothing But The Truth" is the first of the three stage plays to find their way to the screen under the auspices of Mr. Holmes and Metro, the others being, as recently announced, "The Very Idea" and "Nothing But Lies."

The announcement regarding "Nothing But The Truth" is of special interest, inasmuch as it marks the entry of Taylor Holmes into the producing field with a vehicle that is ideally suited to his farcical capabilities. As a novel and then a play, "Nothing But The Truth" was first read and then seen by thousands when William Collier starred in the farce on Broadway.

Taylor Holmes' appearance in this comedy will be awaited with interest by his legion of screen admirers. The picture was directed by David Kirkland.

"I have surrounded myself with such talented artists as Elsie Mackaye, who is scoring a big success in 'Clarence,' now playing at the Hudson Theatre, New York City; Ned Sparks, who played in the original stage production of 'Nothing But The Truth'; Marcelle Carroll, whose work made such a decided hit in 'Come Along' last season; Colin Campbell, who will be remembered for his work in the stage production of 'The Better 'Ole,' and other artists of equally high caliber," said Mr. Holmes.

The release date will be announced shortly by Metro.

Van Dyke Earns Praise as Director of New Serial

THE preliminary review of "The Hawk's Trail," the newest Burston serial, with King Baggot in the name part and Grace Darmond and Rhea Mitchell opposite, reveals the fact that in W. S. Van Dyke, who directed the production, under the supervision of Louis Burston, the serial form of entertainment has found a new directorial exponent whose future will be watched with interest. Among his most notable characteristics was a certain smoothness of contiunity, with situations "planted" in a manner that seemed always to intensify their dramatic effect.

Another matter in which Mr. Van Dyke appears to excel is the way in which he gets his characters in and out of the picture. It is, of course, quite necessary for the purposes of romantic fiction, whether presented in books or on the screen, that the hero be on hand to dominate situations, regardless of where they take place, and many are the devices resorted to for that purpose. Under the skilled direction of Mr. Van Dyke, "The Hawk," as played by King Baggot, is sure to be "Johnny-on-the-spot," and yet there is always a well defined reason for his presence, without any violation of the dramatic unities.

"Woman in Grey" Serial Praised at Private View

A WOMAN IN GREY," the new Geo. H. Wiley serial starring Arline Pretty, made good the promises of its producers at a recent private showing of the first five episodes for the press. Those who saw the film were high in praise of it.

Mr. Wiley's departure in serial making, as evidenced by his production of this C. N. and A. M. Williamson story, has attracted the attention of the publishers of the novel, who have expressed a desire to publish a special photoplay edition of the book. This book, which will be illustrated by stills of the play, offers an excellent opportunity for exhibitor tie-ups with local bookshops.

An elaborate campaign book is now in preparation. Features of the plan book include a series of excellent advertising layouts to be used in conjunction with the showing of the picture, and many varied newspaper stories.

Arline Pretty, the star of the production, is well known for her serials with Vitagraph and Pathe. Supporting the star are Henry G. Sell, Fred Jones, Margaret Fielding, James Heenan, Ann Brody, Walter Chapin and Jack Newton.

"Water, Water, Everywhere."

After a long list of possible titles had been considered for the coming Will Rogers Goldwyn picture, an adaptation of W. R. Lighton's famous Saturday Evening Post story, "Billy Fortune and the Hard Proposition," Samuel Goldwyn and other officials of Goldwyn Pictures Corporation decided to call the production "Water, Water, Everywhere." This title received a unanimous vote of approval because of its timeliness and its suitability to the particular Billy Fortune story.

Wouldn't You Like to Bump Into Hobart Bosworth Some Night and Slap His Wrist?
Judging from these views from his Paramount-Ince, "Behind the Door," we'd say that you'd be flirting with your favorite undertaker.

"My Husband's Other Wife"

Is the title of this Pathe production, in which Robert Gordon, Warren Chandler and Sylvia Breamer shape and reshape the eternal triangle, much action resulting.

Announces Another Artcraft Special.

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation in charge of production, announces the forthcoming production of "Held by the Enemy" which is to be a Paramount-Artcraft Special. Donald Crisp will direct.

"Held by the Enemy" is by William Gillette, author of "Secret Service," which was recently produced by Famous Players-Lasky, and of "Too Much Johnson," a Bryant Washburn Paramount-Artcraft picture. He is also identified with the character of Sherlock Holmes which he created on the stage.

Sunshine Comedies Gaining in Popularity Records Show

STATISTICS just compiled in the office of Fox Film Corporation show that Fox Sunshine Comedies are as popular today as the regular feature pictures being shown by the big motion picture houses.

It was one of the Fox Sunshine Comedies, "The Yellow Dog Catcher," that brought tears of laughter to the eyes of the Prince of Wales when he visited the Academy of Music as the guest of William Fox. These two-reel mirth-provokers are gaining in prestige every week. There is now a special studio for producing Fox Sunshine Comedies.

The supervising director of the comedies, Hampton Del Ruth, has five big companies working under his aides.

Another featured group of performers is the famous Singer Midgets, who now are at work in the Fox Sunshine Comedy studios. Clyde Cook, the comedian of the New York Hippodrome, also has been engaged to appear exclusively in Sunshines.

Fast Work on Alice Joyce Film.

Alice Joyce is making good progress on her next special feature, "The Sporting Duchess," and massive as the production is, the Drury Lane spectacle is nearing completion with the exception of the horse race scenes, which play an important part in the story, and which, on account of the unfavorable weather, must be taken at a Southern race track. With the exception of the racing scenes all the outside locations have been visited and Miss Joyce is now at work on interiors at the Brooklyn studio. Many of these are unusually pretentious and have taken weeks to build. George Terwilliger is directing Miss Joyce.

Sensational Aviation Picture, "Sky-Eye," Will Be Released by Sol Lesser Some Time This Month

THE Sol Lesser organization has completed details for the release of "Sky-Eye" the sensational aerial picture produced by William Steiner, with the co-operation of the United States Army Air Service. Mr. Lesser will release this picture sometime this month on a state right basis and is now starting on an advertising campaign. He plans to sell all territory except that in which he has his own exchanges, namely California, Nevada, Arizona, Illinois, Ohio, Kentucky and Greater New York.

The story is a romance of the Texas Oil Felds and the adventure in aircraft, and is claimed to be the first in which most of the locale is in the clouds. The thrilling aerial stunts promise to keep the spectators on edge. This is coupled with a beautiful love story.

The picture is said to afford splendid opportunities for sensational exploitation, including a tie-up with a prominent aeroplane manufacturer who will provide aeroplanes in each one of the twenty leading cities of the United States and Canada where his branches are located, and will co-operate with the state-right buyer and exhibitor in advertising and exploitation.

There are two complete sets of posters, embodying the thrilling stunts. The lobby display compromises the small and large sepia photos and two hand-colored lobby enlargements. Other accessories are two slides, a window card and herald. A press book of sixteen pages is also furnished dwelling on suggestions for various tie-ups.

The cast of "Sky-Eye" includes Harry Heyers, June Keith, Thelma Kennley, Lieut. Russel J. Hunt as "Sky-Eye," and Lieut. C. C. Nutt, who also figures in the sensational stunts. The production was directed by Aubrey M. Kennedy.

Hall Announces Three New Famous Directors' Pictures

FRANK G. HALL, president of Hallmark Pictures Corporation, announces that "The Veiled Marriage," written by J. L. Burke, and scenarioized by John C. Glavey, directed by Keenan Buel, and "High Speed" screen version of Clinton H. Stegg's racing story of the same title, scenarioized by John C. Glavey, and directed by Charles Miller, two special productions for Hallmark Famous Directors' Series, are now in the cutting room and will be ready for private review showing the second week in December. They will be released on the Famous Directors' Series in January.

Mr. Hall also announcs that Dallas M. Fitzgerald's production, the title of which has not been chosen, is being cut and edited by Director Fitzgerald and will be ready for a private showing the first week in January.

Famous Players Buys Rights to "Aphrodite"

THE Famous Players-Lasky Corporation announces that it has purchased through the French Authors' Society the world's motion picture rights to "Aphrodite," the novel by Pierre Louys, as well as Pierre Frondaie's dramatic version of the book, upon which the Comstock & Gest spectacle at the Century Theatre is based.

It is expected that "Aphrodite" will be placed in production in the near future.

The novel by Pierre Louys and Frondaie's dramatic version, which was adapted in English for American presentation at the Century Theatre, have no connection, it is declared, with another novel of the same name published by a Boston firm.

Wyndham Standing With Basil King's "Earthbound"

WYNDHAM STANDING, recognized as one of the most capable leading men that motion pictures have recruited from the ranks of the leading stage players, has been engaged by Goldwyn Pictures Corporation for the leading role in the Goldwyn Eminent Authors Production of Basil King's "Earthbound," which is to be made at the Culver City studios under the direction of T. Hayes Hunter. Mr. Standing leaves for the Coast this week and will start work on the new production immediately after his arrival.

GENERAL FILM BANKRUPTCY CASE HEARD

Attorney Weinberger, Representing Trustees, Objects to Large Claim Filed by United States Government

A LITIGATION which is of interest to many film corporations is being conducted in the General Film Company bankruptcy case.

The United States Government has filed a claim against the bankrupt estate for $11,395, with interest at the rate of 1 per cent. a month from March 31, 1914, claiming that the net taxable income of the General Film Company for 1914 was $1,139,500, instead of $66,513, as shown by the report of the General, which was filed with the collector of internal revenue.

The basis of the Government's claim arises as follows:

In 1910 the General Film Company made separate contracts with the Biograph Company, Thomas A. Edison, Inc., Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, G. Melies, Pathe Freres, Selig Polyscope Company and Vitagraph Company of America whereby it was provided that these manufacturers would lease film to the General at a certain basic rate per foot, and that, in addition to such leasing prices, the General would, at the end of each year, pay to the prospective manufacturers such proportion of the balance remaining after deducting expenses of operation, together with 7 per cent. dividend on preferred stock and 12 per cent. on common stock, as the number of running feet leased by such manufacturer bears to the total amount of running feet leased by the General from all manufacturers during the year; such additional amount was termed "excess footage charges."

Weinberger's Contention.

The United States attorney, representing the government, in filing this claim takes the position that the amount of such excess footage was not an allowable item of deduction as expense for the purpose of computing the federal income tax.

Louis Weinberger of 1457 Broadway, New York, as attorney for the trustee, filed objections to the claim of the United States, contending on behalf of the trustee that such footage charge was a deductible item under the law, being a part of the cost of operation and leasing of films.

At a hearing before Macgrane Coxe, referee in bankruptcy, Mr. Weinberger produced the former auditor of the General Film Company and also records and other evidence, including the record in the prosecution of the Motion Picture Patents Company and others, under the Sherman law, and the United States attorney introduced the testimony of the special agent of the United States government who examined the books of the General Film Company.

Briefs on the law applicable to the case are to be submitted by Louis Weinberger, on behalf of the trustee and creditors, and by the United States attorney for the government.

The decision in this matter is naturally of importance to the creditors, as the claim of the government, if allowed, is entitled to priority of payment, and might also be of special importance to the film corporations above mentioned.

Pathe Review to Show Evolution of the Dance

THE series of dances being produced by Julian Ollendorff, the New York illustrator, for the Pathe Review, will be inaugurated on January 18, when the Review will celebrate its first anniversary. "The Spirit of the Dance," as the series is known, will trace the art of terpischore down through the ages, beginning with the graceful evolution of eternal Eve, and ending with the most modern dances.

To make the dance series more appealing from the standpoint of the audience, Pathe will supply the exact score used by the musicians while the dances were being filmed under the supervision of Mr. Ollendorff.

Viola Dana, Beautiful Centerpiece of "The Willow Tree."

Showing the star of "Please Get Married" in an entirely different role in this forthcoming Metro Screen Classic.

URBAN NOW ENTERS EDUCATIONAL FIELD

Begins Active Operations in This Country, Releasing Chats and Kineto Reviews Through Cinema Classics

WITH a million feet of film, gathered in twenty-three years of photographing the world over, Charles Urban has settled down in America, his native land, to devote his future efforts to the promotion and distribution of educational subjects. Much of Mr. Urban's activities in the industry have centered in England, where he has always maintained laboratories and distributing facilities that covered the civilized world.

Four years ago, at the behest of the British War Office, he came to America with films depicting England's share in the World War. Subsequently the English subjects were merged with Italian and United States war pictures under the Division of Films, Committee on Public Information, and then Mr. Urban settled down to work on his educational film campaign.

The subjects Mr. Urban has assembled from every clime include history, botany, chemistry, folk-lore, industry and every form of informative and educational photography. These he is adding to from time to time, his cameramen continuing the world over in search of subjects.

Has Films From World Over.

In his office in Masonic Temple, Mr. Urban recently outlined his plans. He will go in for such theatrical distribution of his films as he may obtain, but believes that the life of the current educational film is shortened by the present system and curtailed through proper interest and exploitation.

Schools, colleges and churches throughout the country have taken up the subject of educational film projection with such interest and increasing activities that Mr. Urban is going to exploit this class of circulation with particular aggressiveness. As to theatres, he said:

"About thirty prints are in use on most educational subjects. I believe there should be from 100 to 150 prints put to use, if properly followed up and exploited. When the first and second run houses have shown an educational subject," said Mr. Urban, "that's about the end of it. The exchanges forget them and they lie useless and buried forever. This should not be, for a good film of this nature is always new, always live and interesting until it is actually worn out with use."

Will Establish Libraries.

Centers of distribution, or libraries, will be established by Mr. Urban in various sections of the country until the entire United States is thus covered with segregations of film exchanges where they may be handy to theatres, schools, churches or colleges. The Urban subjects will be distributed in two classifications—Urban Film Chats and Kineto Reviews.

The Chats are one-reelers embracing varied topics, titled in plain "chatty" fashion, skipping about from various topics to keep them lively and interesting to the greatest number of spectators. The Reviews will cover one specific subject, going into full details and generally comprising views of travel and scenics.

Cinema Classics, Inc., of which Joel F. Seedoff is vice-president and John D. Fulton manager, have secured the distribution rights for New York and New Jersey. This is but a start, as Mr. Urban expects Cinema Classics to gradually expand into other territories with a view to national distribution under the central library plan.

The name of "Urban" has been made familiar to the American trade through his introduction of color photography under Kinamacolor and through his exploitation, in a limited degree, of educational subjects, some years ago, to American theatres. In time to come other plans Mr. Urban has in active consummation will be made known, and it is sure that Urban will remain a factor in the trade hereafter.

Henry Walthall in "The Confession" Yet to Feel Sting of Criticism, Writes Joe Brandt

SEVERAL wires and letters have been received at the New York offices of the National Film Corporation of America from Joe Brandt, general representative of the company, who is making an extended trip in the West in the interest of "The Confession," a National super-release which stars Henry Walthall, star of "The Birth of a Nation."

Brandt says that in nearly every city visited exhibitors have through their organizations set themselves on record as being advocates of bigger, better and fewer films.

"The Confession" has not yet met an adverse criticism, he said. Everywhere it has been shown, exhibitors have been heartily enthusiastic and have made arrangements to book it.

"Hearts and Masks" Next.

Brandt's latest news is that territorial rights for North and South Dakota and Minnesota for "The Confession" had been disposed of.

The next release of the National is to be "Hearts and Masks," from the romance by Harold MacGrath, in which Elinor Field, Francis MacDonald and Lloyd Bacon are featured. This production is on its way east from the West Coast. It is heralded as one of the most dainty love stories filmed in months. Almost all of the action occurs during a fancy dress ball.

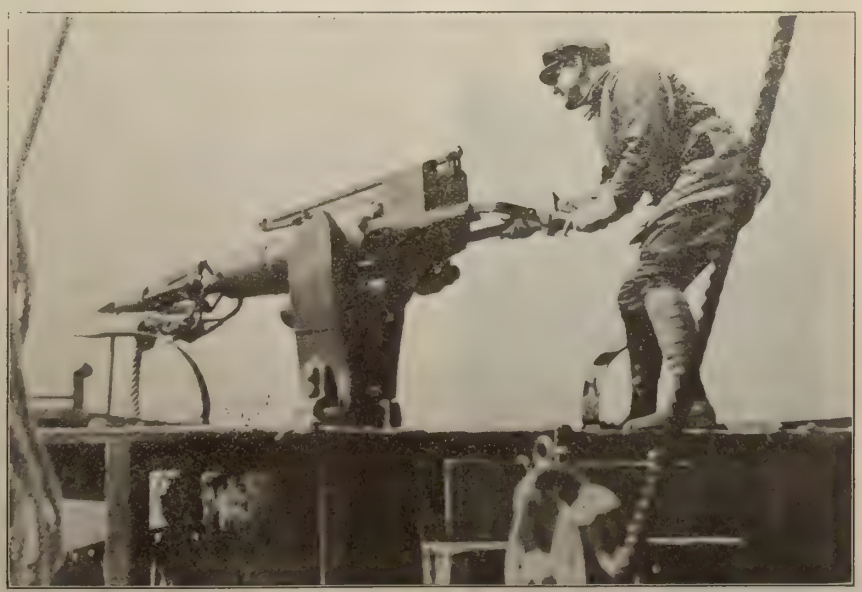
That the National studios in Hollywood are not to be left idle is apparent in the announcement of Production Manager I. Bernstein that work has already been started upon "The Kentucky Colonel."

"The Inferior Sex" Now In Titling and Cutting Stage

FILMING of "The Inferior Sex," Mildred Harris Chaplin's latest picture, has been completed at the Louis B. Mayer studios in Los Angeles, and the picture will soon be placed on the market as a First National release. Titling and cutting is under way.

Joseph Henaberry directed the production. The picture is a screen adaptation of Frank Stayton's play, which some years ago served as Maxine Elliott's Broadway starring vehicle. The story is full of punches and has a gripping climax.

The production was made under the management of Louis B. Mayer and Bennie Zeidman, vice-president and manager of the Chaplin-Mayer Pictures Company, Inc.



William Stowell, Universal Actor, Killed in Train Wreck in Belgian Congo.
Stowell is shown here firing a whale gun from a South African whaler. Picture taken in connection with the Smithsonian Institute-Universal expedition.

Work on O. Henry Story.

Edward Griffith, who recently joined Vitagraph's staff of directors, is putting real O. Henry atmosphere into "A Philistine in Bohemia," which is now in the making as a two-reel subject. This comedy has to do with the Greenwich Village of New York which O. Henry knew through and through. He knew its quaint eating places and its still quainter characters and many of these he put into his stories.

Edna Murphy, who appears in several of the earlier O. Henry subjects, will play the role of Katy Dempsey, the comely young daughter of an Irish boarding house mistress, and Charles DeWinter will be seen at Antonio Brunelli, whom Katy imagines to be a Count, but who turns out to be a Greenwich Village chef.

MacArthur to Visit Coast for Moving Picture World

TO "Visit the Trade" on the West Coast A. MacArthur, advertising manager of the Moving Picture World, leaves New York December 14 for Los Angeles. He will stop off in Chicago. While in the West he will make trips to San Francisco and Santa Barbara.

During Mr. MacArthur's stay in Los Angeles G. P. Harleman, business representative of the World in that city, will visit New York, and upon his return home A. H. Giebler, West Coast correspondent and even better known to World readers as the Rubbernecker, will make the cross-country journey—and perhaps may visit some of the Eastern studios.

Mr. MacArthur is one of the World's "ol' timers," having come to the paper in June, 1908. In the intervening years he has made a host of friends, many of whom are in California. These latter he intends to seek out in the course of his rounds—and he declares he will make it a point to overlook no essential factor of motion picture interest in the West. He will be gone about two months.

A. MacArthur
Advertising manager Moving Picture World to visit West Coast.

Psychic Influences Is Theme of Fairbank's Next "Big Four" Picture

WITH the presentation of his latest United Artists production, "When the Clouds Roll By," Douglas Fairbanks has taken a chapter of his life as a means for providing the theme for what is declared to be the best picture ever offered by the smiling athletic star.

The play is one built up on superstition, the leading role falling to an average young American. The theory as to whether or not there is any foundation for the belief that a human destiny may be guided by means of mental suggestion is placed to a test and it is here that the life of the star enters into the screen discussion.

While in his late 'teens Fairbanks was superstitious, so much so that his life was guided by the foolish whims which confronted him. What ever success he had or what ever reverses, he attributed to some form of mythical magic.

Even to this day the screen star believes that his years between the ages of eighteen and twenty were lived not through self-choice, but that a hidden power in the shape of an influential mental scientist, guided him.

Experimented with Scientist.

There was such a scientist who was well known to Fairbanks who adopted the theory of mental suggestion and declared that he could weaken the power of resistance in the human by implanting the destructive psychic germs of fear, worry, jealousy and superstition.

Fascinated by the theories of the scientist, Fairbanks spent much time experimenting with him and at the same time being ignorant of the fact that he was being used as a subject.

Looking back now to the years of the past the star realizes the folly of it all and states that he is happy he discovered his sense of humor in time to destroy the mental germs which had been implanted by the one with the fantastic ideas.

The manner in which this chapter from his own life has been given over to the screen preaches a lesson which applies to an overwhelming percentage of seemingly average persons, who are undoubtedly not following the dictates of their own minds in the everyday walks of life, but giving over their destiny to some form of superstition.

United Picture Theatres Has Harmonious Meeting

WITH over 2,000 shares of stock represented, a meeting of the stockholders of the United Picture Theatres of America, Inc., was held at the offices of the corporation, 1600 Broadway, New York, on the 8th, with President J. A. Berst presiding.

Those present unanimously elected the territorial directors recently nominated at local meetings in exchange territories by United franchise holders, thus inceasing the National Board of Directors of United Picture Theatres of America to thirty-six. This was in accordance with the recently announced plans of Mr. Berst in which he outlined details of the manner in which the exhibitors themselves would have a direct voice in the business affairs of the organization.

Directors who have been serving during the past year were also unanimously re-elected and a vote of thanks and confidence extended to President J. A. Berst, Milton M. Goldsmith, Charles C. Johnson and Charles M. Rosenthal. Lloyd D. Willis, assistant to the president, and Neil M. Birk, auditor, were also elected directors by unanimous vote.

The newly elected directors remained in New York for conferences on various matters relative to the welfare of the company, production and distribution. Late in the week a meeting will be held for the purpose of electing officers for the ensuing year.

"Girl of the Sea" New Unique Submarine Picture

THE showmanship displayed in the management of a motion picture theatre is in no way different from what is required to make a success of a theatre devoted to the presentation of legitimate attractions. The creation of a novelty is the much desired hope and the ambition of producers of both legitimate and screen attractions.

It is unfortunate that so many producers are content to follow along the beaten path and do not exercise the creative ability to good showmanship, and the picture theatres must lead a happy-go-lucky sort of existence, trusting that in this maelstrom of productions they may have the good fortune to draw out a plum or two that will bring them crowded houses.

Now and then some one comes to the front as a creator of unique film productions. Such a creator came into existence in the person of Charles Williamson. Through the organization of the Submarine Film Corporation unlimited opportunities were afforded the Williamsons, Charles and his son, J. E., to make use of the Williamson submarine tube. Every product of the imagination of Jules Verne has now been converted into fact through the conquest the Williamson brothers have made of the mysteries of the bottom of the sea.

After having one success with "The Submarine Eye" and other pictures of similar character, they have now produced "The Girl of the Sea," with Betty Hilburn and Chester Barnett. The scenario was written by E. Lloyd Sheldon. Announcement was made by Briton N. Busch, president of the Republic Distributing Corporation, that it has purchased the world rights to this feature and will distribute it through the twenty-two branch exchanges in January.

List Chaplin's "Lord Helpus."

Tower Film Corporation report that its second Charlie Chaplin special, "Lord Helpus," formerly entitled, "Cruel, Cruel Love," which has now been entirely reedited, retitled and reconstructed, will be ready for release within a week or ten days.

This Charlie Chaplin special will be sold on the state rights market.

Exhibitors of Twin Cities Are Facing Two Critical Situations

CONFRONTED by two critical situations, motion picture men of Minneapolis and St. Paul have been trying to formulate plans to enable them to continue operation of their theatres.

The first and most difficult of their problems is the likelihood of their enforced closing because of the coal shortage. Because of the distance between the twin cities and the nearest producing coal mines—more than 900 miles—fuel administration representatives of the Northwest were agreed that even though the coal mines were put in operation soon, it would be several months before a normal supply of coal would be moving into this district, owing to the disorganized state of transportation.

Few of the theatres of the twin cities or the whole Northwest have more than enough coal supplies to last three weeks and some have stocks sufficient only for a few days.

To Fight Any Increase.

The second matter is the ordinance of Alderman C. H. Rudsdil, Socialist, to increase operating licenses for theatres, from 50 to 1,100 per cent. Alderman Rudsdil's ordinance was introduced, as he explained, to "provide the city with funds cut off at the advent of prohibition."

Since the measure was offered before the city council committee on legislation, November 26, two meetings have been held by the forty motion picture men of the city interested in the matter. Several plans were offered as solutions of the problem. One was to offer to submit to a 100 per cent. increase in the license fees, which range from $75 to $150. The other was to make the city into three zones. The downtown zone, containing all the large theatres, would pay the highest rate. Next would come the intermediary zone with a slightly lower tax. The third would be the suburban or outlying districts. These would bear considerably reduced license fees. This plan was favored by the owners of the smaller theatres.

After much discussion, it was decided to abandon both plans and to fight any increase in fees, when the matter comes up for hearings at the meeting scheduled for December 10.

Finkelstein and Ruben Now Affiliated with Loew

AFFILIATION with Marcus Loew has been confirmed by M. L. Finkelstein, of Finkelstein and Ruben, Minneapolis, following an official announcement to that effect from the Loew offices in New York.

This move follows the recently announced intention of the Orpheum Theatre interests in Minneapolis to build a second building in the city to take care of the offerings of the Western Managers Association, which they control.

The Finkelstein and Ruben interests will put the Loew circuit offerings in their Minneapolis and St. Paul New Palace theatres, it is said. However, it is possible they may be put in their New Grand Theatre in Minneapolis, according to rumors.

"Our linking up with the Loew interests probably means more stressing of the picture part of our vaudeville programs," said Mr. Finkelstein. "We will run in conjunction with the vaudeville acts at least one good live serial and some comedy. It is possible we will expand this film program somewhat."

San Francisco May Have New Exchange Buildings

PLANS are being made by four separate interests for the erection of exchange buildings in San Francisco, some of these being of sufficient size to accommodate all of the concerns engaged in the distribution of pictures. Several of the buildings now occupied by exchanges were erected especially for this purpose, but most concerns are in structures built for general business purposes and do not enjoy adequate film storage or demonstration facilities.

A number of exchanges are seeking new quarters and there is no doubt that one or more buildings devoted exclusively to this purpose will be erected. One project covers a building at Eighth and Market streets, another at Golden Gate avenue and Leavenworth street, while a third contemplates a model building on Second street. A. C. Blumenthal & Co., affiliated with the Pacific Theatre Realty Company, has announced plans for a film exchange building and are receiving applications for space.

Kunsky Fools Dame Rumor by Joining First National

WHILE the wires were being crossed with various stories of his affiliation with other producers and film enterprises, John H. Kunsky, head of the John H. Kunsky Enterprises, Inc., quietly gave the lie to the rumors by lining himself up as one of the leaders of First National Exhibitors Circuit.

Mr. Kunsky, who owns the First National franchise for Michigan and is at the head of the Madison and Adams theatres, besides a string of smaller neighborhood picture houses in Detroit, has not only subscribed generously from his capital, but is taking an active interest in the plans for expansion. He is now breaking ground for two large theatres and has plans under way for the erection of five more, two of which will be in the heart of the business district.

Albert Bassett Visits New York.

Albert A. Bassett, director of Artfilm Studios, Inc., of Cleveland, has been spending several days in New York on business and also for the purpose of visiting his mother, widow of Russell Bassett, long time Famous Players-Lasky player. Mr. Bassett's company has many plans under way, among which are for productions that do not come within the category of "distinctive motion picture publicity," the slogan of Artfilm—in other words, the company will make pictures that do not contain publicity.

Jack L. Hunter.
A real American in the R. F. C. Thinks of using his air boat to hop around the country for First National.

Hunter "Did" Rhine Towns in Day Show; Ask Fritz

JACK L. HUNTER, who just recently stepped in behind the scenery of a desk at First National as special sales representative, never was an actor, but he did a certain string of towns over in Germany with the thoroughness of any ten-twenty-thirty tragedian. And he always went back for encores.

The towns which Hunter played were called the "Rhine towns" by the reprisal squadrons of the British Royal Flying Corps, in which Hunter was a fighting pilot. Moreover, they were not "night stands," because the show was given in the full light of day by the day bombers, who usually polished off a lot of Wacht am Rhein scenery and were enjoying a smoke back on the home lot by 10:30 a. m.

"Leftenant" Hunter personally supervised calls on Coblenz, Mansheim, dear old Heidelburg, Kaiserelatern, and Rastaat. He had a variety of calling cards in his bomb racks, and liked to drop a line every now and then.

Hunter shot down five Boche planes before his battle career was halted by a machine gun bullet on Friday, September 13, 1918. Luckily, Hunter brought his bus to the ground inside the French lines. He proceeded to get well in an English hospital, pulled a Croix de Guerre, and having entirely recovered, was sent to Ireland to instruct flying cadets, break up Sinn Fein meetings from the sky, meet Irish lassies and do such pretty little assignments for seven months.

Hunter, still wearing his wrist watch, and looking the picture of health and energy, is shaping up the office work on First National's theatre defense campaign, preparatory to taking a trip over the country to see how much things have changed since he left the industry in 1917.

Hunter was formerly connected with George Kleine and was studio manager at Biograph.

Plenty of Love, Hate, and the Clash of Warring Bodies in Sessue Hayakawa's "The Tong Man."
The Japanese star supplies, as in all his productions, the proper atmosphere for this feature, released by Robertson-Cole.

Anita Stewart Popular in England.

David P. Howells reports that Sir William Jury, of Jury's Imperial pictures, Ltd., London, is back at his office after a severe illness. Sir William states that the advance bookings of the Anita Stewart productions which he secured through Mr. Howells are very satisfactory, as Miss Stewart is a popular star in England. Her first picture, "Virtuous Wives," will be released in England next January and will be followed at intervals of every two months by her other pictures.

Sir William has seen the show copy of "In Old Kentucky" and believes it will be especially pleasing to the English picture goers. Sir William is intending to visit America within the next few months.

Ontario Picture Interests Oppose Man, Who, If Attorney-General, Would Abolish Appeal Board

MOVING picture interests of Ontario will oppose the election of W. E. Raney, the man appointed as attorney-general in the new Ontario cabinet by Premier E. C. Drury. Both Drury and Raney were selected for the new cabinet by those representing the United Farmers of Ontario, who now hold the balance of power in the Province of Ontario, but neither holds a seat in the Provincial Legislature and places must be found for them.

It is proposed to nominate Raney as the government candidate in a bye-election to be held in Dundas in December, the successful man there having decided to step out in order to give Raney a chance. But Raney is an extreme moral reformer and had no sooner been selected as attorney-general for the new government than he announced his intention of turning things over in the moving picture field.

Would Prevent Appeal.

He has also stirred up a hornet's nest in connection with horse racing and other features. Among other things, he declares that he will abolish the moving picture appeal board, so that exchanges and exhibitors will have no right to appeal any decision of the Ontario Board of Moving Picture Censors. Even the censors themselves are on uneasy seat.

The natural result is that the moving picture men are said to be organizing so that Raney will never really reach the new farmers' cabinet. One prominent moving picture man of Toronto has declared that if Raney is elected it "will be over his dead body." The theatre men promise to use the screen extensively in their campaign and are also said to be preparing a big campaign fund for the fight.

It usually happens that when a man is selected for the cabinet when he has no seat in the legislature, the formality of a special election is conducted and the man is returned by acclamation. Raney has aroused the indignation of several interests to such an extent, however, that he will undoubtedly be opposed in a redhot manner. Whether Premier-elect Drury will be opposed in another riding or not has not been decided, it is declared.

Herbert Brenon's Feature Starring Marie Doro Is First Special Distributed by the Republic

THE first special feature to be distributed by Republic Pictures will be the Herbert Brenon picture in which Marie Doro is the star. This six-reel mystery film will have prints in all of the twenty-two branch offices this week and the army of Republic salesmen are on their toes ready to make a record. The exhibitor who books this feature has been provided with a most complete line of business getting accessories.

The lithograph material is multi-colored and has been engraved from sketches made by Harry S. Potter. a well known poster artist.

No campaign for a special is ever made unless it includes a plan or press book and that which has been provided "12:10" is one of the finest examples of showmanship ever given to the man who runs the theatre to cash in with.

Stunts Good for All Cities.

Twelve different kinds of seat selling stunts are put up to the exhibitor. These are all practical and inexpensive. No special resource is required to convert them to a profitable use. They are as good for a large city as well as the smallest town.

The press notices in the plan book have been written from a newspaper angle with the single eye to put before the public the strongest appeal of the feature. There are enough of these notices to keep the papers busy for a weeks or more without duplicating the material.

East Is West; and a West's a West.
Eugene O'Brien shows the latest in "wests" in his Selznick, "The Broken Melody."

Theatres of Hartford City, Ind., continue to operate on Sundays despite the opposition of the city administration and ministerial association. Each Sunday the two theatres have been playing to big audiences. A fine recently was assessed against the exhibitors there, but a little thing like that has failed to stop them from opening their theatres again on the following Sundays.

"It's a Tale the Fisher-Folk Still Tell"—the Story of Metro's Screen Classic, "Should a Woman Tell?"
Alice Lake and all-sar cast put across this tale, which centers around primitive people and more primitive sea.

Realart's Contract Department Progressing With Bookings for "Soldiers of Fortune"

ONE of the busiest places at Realart's new Fifth avenue home is the department where Lewis W. Kniskern and his staff are taking care of the contracts. Mr. Kniskern has reported that "Soldiers of Fortune," the Allan Dwan production that smashed records during an extended run at Moore's Garden Theatre in Washington, is being signed up by exhibitors from coast to coast and that the Realart Star Series also is being heavily booked.

John S. Woody, general manager for Realart, has expressed himself as being tremendously pleased with the response that is meeting the first productions of this company.

Among the contracts announced for "Soldiers of Fortune" are a first run of six days in Pittsburgh at the Olympic Theatre, Peter Antonoplos, exhibitor, and a second run of six days in the same city at the Kenyon Theatre by Exhibitor M. Browarsky.

Many Contracts Signed.

Contracts have also been signed for showing the photoplay at the Iris Theatre, Topeka, by C. L. Hooper; at the Majestic Theatre, Tulsa, by Exhibitor Glenn Condon, who in addition has contracted for the entire year's program of Realart Pictures; at the Alhambra Theatre, Ogden, Utah, H. E. Skinner, exhibitor; and at the Riviera Theatre, Anderson, Ind., N. M. McCullough, exhibitor.

Contracts for "Soldiers of Fortune" have been also captured in Ithaca and Jamestown, N. Y.; Moline, Ill.; Canton, Ohio; Beaumont, Ranger, Wichita Falls and other Texas cities; in five Kansas cities; in Superior, Wis.; in Philadelphia and three other Pennsylvania cities; in Reno; in Great Falls, Mont.; in Fresno, Cal.; in Centralia, Ill., and in Baltimore.

One of the most important contracts closed for the Realart Star Series was with Dr. George Kolb's Cincinnati Circuit. This well-known Ohio exhibitor has signed up the entire Realart program for his chain of houses, which includes the Empire, Norwood, Imperial and Woodward.

Hobart Henley, Producer of "Gay Old Dog" and "Skin Deep," Plans Visit to Sixteen Key Cities

HOBART HENLEY, the producer who created "The Gay Old Dog" for Pathe distribution and is now putting the finishing touches on "Skin Deep," his second attraction, is planning to go direct to the leading exhibitors of the country to obtain their views of the type of motion picture most popular at this time.

When the cutting and assembling of "Skin Deep" has been completed it is the intention of Mr. Henley to visit about sixteen key cities and to confer with the foremost exhibitors in each territory. In the past, producers have claimed that they held their fingers directly on the pulse of the public and have made productions according to the trend of the amusement lovers' views, but Mr. Henley will be the real pioneer of the movement.

Henley wants to know particularly just how his public feels regarding the type of his productions. He knows how critics feel, for "The Gay Old Dog" was hailed as one of the three best pictures of the year. He knows he cannot reach the public any more directly than he can through the exhibitor—at least that part of the public in which he is chiefly interested. That is the purpose of his intended trip, which will keep him away from the studio for possibly a month.

Before leaving, Mr. Henley will make all preparations for the filming of his third Pathe attraction. Therefore, he will lose no time putting it into work immediately upon returning to New York.

Snared!
Picturing one of the Fox-filmed "Snares of Paris," with Madlaine Traverse.

Ford Has Triple Role.

Francis Ford, one of the earliest of screen actors, has recently completed a triple characterization in the Monopol Company's production of "Crimson Shoals." He plays the roles of father, son and younger son, and in this clever trick photography of triple exposure plays checkers with himself as opponent, with another self looking on. Aside from the novelty of the offering, it has a strong dramatic and romantic interest. In the cast supporting Mr. Ford are Pete Gerrald, Eda Emerson, Martha Dean and Edward Woren.

Title First Famous Directors Picture.

Frank G. Hall, president of Hallmark Pictures Corporation, announces that the title of Keanan Buel's first production for the Famous Directors' series is "The Veiled Marriage." The production stars Anna Lehr, supported by Ralph Kellard, John Charles, Frank G. Murdock, William Carr, and Dorothy Walters. The picture is in five reels and will be the December release under the Hallmark Famous Dirctors' series.

Zukor-Roth Engagement.

John Roth, of Kansas City, formerly of Denver, has announced the engagement of his daughter, Miss Erma Dorothy Roth, to Eugene Zukor, son of Mr. and Mrs. Adolph Zukor, of this city. Mr. Zukor is assistant to his father.

Beautiful Scenery That Will Rival a Scenic in Foundation Film "The Blindness of Youth"

A PICTURE that will equal for beautiful scenery the regular scenics is claimed for Murray W. Garsson's special feature production, "The Blindness of Youth." The initial offering of this company is expected to blaze the trail for their forthcoming productions, and all their pictures will be sold to territorial buyers and distributed solely on the state rights basis.

"The Blindness of Youth" shows a pretty girl and her chaperon spending a vacation at a picturesque villa in the mountains of Switzerland. Her ardent suitor is expected from New York and the girl is yet undecided as to whether she loves him enough to accept him. It is then that she sees the youth at the Magic Pool. The boy is the son of a hermit who tells fortunes, and when the old man is invited to the villa to tell the girl's fortune he discovers that his son is in love with the young girl and fears that this love will be fruitless. From then on this photoplay is described as a gripping romance and is said to possess a novelty that for charm will captivate audiences.

"The Blindness of Youth" is based upon the story by M. L. Herbier and Mr. Garsson announces the cast is composed of well known screen artists instead of depending on the work of a single star.

All Insurance Money to Go to Armstrong's Widow

AT a recent meeting of the board of directors of Universal attended by Carl Laemmle, president; R. H. Cochrane, vice president, and P. A. Powers, treasurer, a resolution was adopted providing that all insurance money carried by the company on the life of Dr. Joseph Robert Armstrong be paid to his widow.

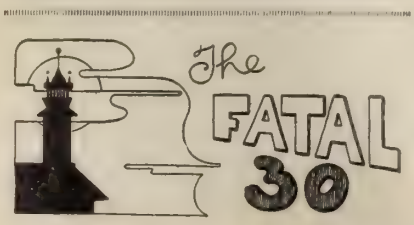
Dr. Armstrong, who was a member of the Smithsonian-Universal Expedition to South Africa, was killed in a railroad accident in Belgian Congo. William Stowell, well known leading man for Universal, also met death in the accident, and a number of other members of the expedition were seriously injured.

Mary Miles Minter Opens Big Los Angeles Ball

MARY MILES MINTER, the Realart star, has been rewarded for her hard work during the weeks she has been back at the West Coast studios by official presentation to Governor Stephens of California, before a gathering of 7,000 persons, including exhibitors, stars, directors and others prominent in the picture industry.

The largest ball held in Los Angeles in recent days was opened by the formal introduction of Miss Minter to Governor Stephens. According to the original plan, Miss Minter was to have opened the ball by dancing with the California executive, but at the last moment it developed that he did not dance.

However, the dainty motion picture actress carried off the introductory honors with rare charm, and proved quite equal to the great occasion. Miss Minter's box was directly adjoining Governor Stephen's. With the star were her mother, Mrs. Charlotte Shelby, Oren F. Woody, Los Angeles manager for Realart, and a party of friends.



United Elects District Director.

A meeting of the northwestern members of the United Picture Theatres of America was held in Seattle in the Adam room of the Frederick and Nelson store on November 28. The convention was called for the purpose of electing a director from that territory, in accordance with United's new policy of having a director from each territory in the country and also for the formation and election of a local Board of Trade.

A. J. Moran, of the Rialto Theatre, Medford, Oregon, was made chairman.

Henry Turner of the Missoula Amusement Company, Missoula, Montana, was elected director from this territory. The four members elected to the local Board of Trade were George Ring, Society Theatre, Seattle; H. W. Bruen, Majestic, Ballard; J. E. Farrel, Colonial, Ellensburg; W. W. Bastner, Wenatchee Theatre, Wenatchee. United members in the Seattle territory now number 120.

Third in a Year.

"The Hawk's Trail" is the third serial to come from the Burston studios within a little over a year. Louis Burston has been on the Coast continuously since May working on "The Mystery of 13" with Francis Ford and "The Hawk's Trail" with King Baggot at the same time. He is reported to be arranging the preliminaries of another Ford serial, a long cherished project, the scene to be laid in the Orient, and the plan contemplating the taking of a complete company across the Pacific for a stay of not less than six months.

"Superman" Campaign a Success.

A graphic illustration of the value of exploiting properly a production in order to present to the picture-going public the most interesting appeal of a picture is the success of the campaign on "The Superman," the five-reel melodrama now being sold on the state rights market by the Tower Film Corporation.

In spite of the humor of the melodrama itself, the superman is a "personality" and an acrobat of the first order. His stunts hold his audiences spellbound. There are suspenses galore, and numerous and varied adventures that can be played up to advantage in exploitation and advertising.

Pictograph Shows Taos Indians.

Because of the interest of the pictures chosen to feature the Goldwyn-Bray Pictograph, No. 7018, only two subjects are included in this issue, "The Taos Indians of New Mexico" and a "Jerry on the Job" cartoon. Even with the closest possible cutting, it was found that the depiction of the life of the New Mexico Indians could not be cut down to the usual length without sacrificing much that was worth while in the film. In many respects, this subject is considered one of the most valuable contributions to the Goldwyn-Bray pictograph.

War Made Curtiss a Producer.

While the various war drives were being conducted, L. Roy Curtiss, now president of the Curtiss Pictures Corporation, was approached on the subject of producing and financing "The Cavell Case." He consulted bankers and associates in the industrial field and announced he would finance "The Cavell Case" with the understanding at the outset of contributing the net proceeds from the picture to the United War Work Organizations, of which Dr. John R. Mott was the head. As the war was coming to an end, these organizations finally decided Mr. Curtiss should market the picture and make what profit out of it he could. Since then many people have witnessed Julia Arthur's interpretation of Edith Cavell.

In May, 1919, Mr. Curtiss became president of the corporation which bears his name. He has just finished work on "Who's Your Brother," a feature production in which Edith Taliaferro is starred and he assures the exhibitor and the public that his entrance into the producing field, "due to the war," will result in photoplays of the "fewer and better" kind.

Northwest Exhibitors Elect.

A meeting of the directors and the film committee of the Northwest Exhibitors Circuit, Inc., was held in Seattle on December 2. This year's officers were re-elected for the ensuing year, and the booking of certain productions was discussed. The officers re-elected were James Q. Clemmer, president and treasurer; H. B. Wright, secretary and manager, Frederick Mercy, first vice president, C. F. Hill, second vice president, B. W. Bickert, third vice president, E. C. O'Keefe, fourth vice president.

Capitol Signs for Semon Comedies.

Through a contract just made by Vitagraph and the Capitol Theatre all the Larry Semon comedies for the next year will be shown at Broadway's biggest and newest motion picture theatre.

Although Larry Semon and his comedies are widely known, the showing of "The Head Waiter" at the Capitol brought Mr. Semon much into the limelight. The comedy made an instantaneous hit.

Comedians Beating the Clock.

Montgomery and Rock, Vitagraph comedians, are out to beat the time clock in the production of their two-reel comedies. While Earl Montgomery is out on locations shooting scenes that do not call for the presence of Joe Rock in the current comedy production, Rock is busy with another camera crew making preliminary scenes for the two-reeler to follow the one now being finished.

"Everybody's Business" Going Big.

Favorable reports are being received daily at the offices of the W. H. Productions Company on the showings of its six reel feature, "Everybody's Business," now being sold in the state right market.

There is a strong love story throughout, and a deal of human interest, humor and pathos.

HARRY GROSSMAN

PRESENTS

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Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

CLASSIFICATION of the moving picture is making progress. A firm of Chicago exhibitors announce the opening of a theatre which will be devoted exclusively to screen melodramas. The stage had once a circuit of theatres that played only melodrama, until the film started to offer its wares and put the opposition out of business. There has been no change in the tastes of the different classes of amusement patrons since the advent of the photoplay. In the pre-screen days there were those that cared only for highbrow drama, others that found amusement in nothing but comedy, another grade of theatre-goers that wanted every piece well spiced with sensation and thrills, and still another grade that put quality before kind and cared not at all whether the entertainment were blank verse, society comedy or good red-blooded melodrama so long as each was the best of its sort.

This division of tastes holds good today and the moving picture patrons are quite as pronounced in their likes and dislikes as are the men and women that support the stage. It is merely a good business move to recognize this condition and provide a circuit of screen theatres in cities of sufficient size to support the plan, where the lover of beauty in distress being rescued by the handsome hero can always find his favorite form of drama.

By the way, this matter of classification of taste still continues to be the biggest stumbling block in the path of the reviewer. It is easy enough to state the class of picture, whether straight drama, melodrama, comedy or burlesque; but it is imposible to indicate to every exhibitor that reads the review whether a certain picture will please his patrons. All grades of houses will show a picture and it will receive everything from the most fulsome praise to a good hot roasting.

Now that projection room showings have been discontinued by several producing companies and visits to all grades of movie houses in search of the latest releases are in order, more than one reviewer is congratulated by the manager of one house for his published estimate of a picture and is roundly denounced by a manager in another section of the city who ran the same picture and wants it known that neither he nor his patrons agree with the poor chap's review.

Both managers are right, of course, from their points of view.

But there still exists reviewers that regard their printed opinions as infallible guides for every kind and condition of moving picture theatre proprietor and patron. WEITZEL.

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Comments on Short Subjects.

"Jubilo"

Goldwyn Presents Will Rogers in An Amusing Story of the American Hobo.

Reviewed by Louis Reeves Harrison.

INTENSELY human Will Rogers, homely to the degree of attractiveness, boyishly real in his characterizations, finds himself very much at home as a young hobo intent on eating and sleeping with a cheerful disregard of the H. C. L. in "Jubilo." The characterization is everything in this story, though there is a story. It is the revelation of inner change that holds attention most closely. This, some very bright subtitles, a fine cast, artistic naturalness in handling and the star's own personality unite in producing a screen winner.

Charles French gives an impersonation that stands forth with great power, that of a farmer-judge who expects vengeance from a released prisoner he once sentenced. Josie Sedgwick is an attractive heroine. James Mason is almost as interesting as the prisoner who has declared vengeance, and James Mason is effective as a comedy sheriff.

Cast.

Jubilo .....Will Rogers
Rose Hardy.....Josie Sedgwick
Jim Hardy.....Charles French
Punt.....Willard Louis
Bert Hooker.....James Mason

Story by Ben Ames Williams.
Directed by Clarence Badger.

The Story.

"Jubilo," so named from an old darkey song of the Civil War, is a modern hobo, ever hovering between a powerful appetite for food and an equally strong disinclination to work. He happens to witness a train holdup in which one of the train robbers rides a horse so peculiarly marked as to be easily identified. Jubilo recognizes that same horse when he later on asks for food at the farm of Judge Hardy and gets the meal of his life from the hands of the Judge's daughter, Rose. He consents to go to work, but makes no success of it until he gets a sound thrashing from the Judge. Jubilo is devoted to the Hardy family when he comes upon a strange conspiracy on the part of Bert Hooker to implicate the Judge in the train robbery and to villify Rose.

In defense of the latter, Jubilo has the fight of his life and nearly kills Hooker. The man is a crook the Judge has been compelled to sentence to a long term, and the released prisoner is craftily scheming to put him behind the bars. The sheriff has been tipped off, and it looks as though Hooker is about to triumph. He is so sure of himself that he taunts the latter in his barn, but is overheard by Jubilo.

When the Judge shoots the crook in self-defense about the time the sheriff is approaching, Jubilo attempts to assume responsibility for the act, but in vain. The crook is only wounded. He has been overzealous in his scheme, so he is caught as the train robber, the Judge exonerated and Jubilo, now a hero, retires to bashful solitude on the bank of a creek. Rose finds him there and all ends happily.

Program and Exploitation Catchlines:

Smiling Will Rogers in an Appealing Characterization.

"Jubilo"—An Amusing Story of the American Hobo starring the Likable Will Rogers.

As the Hobo in "Jubilo" Will Rogers Will Win Your Favor.

See How Will Rogers as a Typical Hobo Wins the Heart of the Judge's Daughter in "Jubilo."

Highly Amusing Story with Plenty of Heart Interest.

Exploitation Angles: Play up Will Rogers for all you can get out of him. If you have shown him in his earlier work, his name will be sufficient, but if this is his introduction to your audience, go to some pains to establish his identity. Then play up both the title and the author. The story was well received not long ago and the author is a Saturday Evening Post favorite. Make both facts work for you, but keep Rogers your strong angle. This is a picture calling for newspaper rather than pictorial exploitation where possible, for it makes its appeal to the reading public, but bill your house front and the neighborhood strongly.

"L'Apache"

Dorothy Dalton Has Dual Role in Paramount-Artcraft Picture with Strong Melodramatic Plot.

Reviewed by Edward Weitzel.

UNDERWORLD life in Paris is the locale of "L'Apache," a five-reel picture produced under the supervision of Thomas H. Ince and starring Dorothy Dalton. The plot is melodramatic with many strong situations, and intelligent care has been taken to give the scenes the proper local color. Part of the action which passes in the apartment of the villain of the story has been over-stressed, and there are a few minor points of direction which might have been improved.

The good qualities of the picture, however, are more than enough to carry it to success. It shows again the truth of the old adage, "The wages of sin is death," and it illustrates the danger to a young girl without the safeguard of a strong moral character who goes to Paris to gain a musical education and coming in contact with the Bohemian life of the gay city. "L'Apache" is not a Sunday School story, but it does not misrepresent vice or give an alluring or false picture of the glamour and

folly of the wine, woman and song theory of existence. The scenario is well put together and the interest holds firmly, although it is easy to forecast what use will be made of the close resemblance between the two women played by the star.

As the French dancer and the American musical student, Dorothy Dalton has two widely contrasting roles. Her denotement of the characteristics of both women is equally clear cut and convincing, and she endows both types with ample physical attraction. Macy Harlan as Jean Bourget, an Apache, is the best representative of the French gangster the screen has ever known. He accomplishes that artistic triumph known as "living the part," and creates an illusion that is without a flaw. Robert Elliott, Austin Webber, Alice Gale are prominent members of the supporting company.

The Cast.

Natalie Bourget / Helen Armstrong ..... Dorothy Dalton
Otis Nayne ..... Robert Elliott
Jean Bourget ..... Macy Harlan
Harrison Forbes ..... Austin Webber
Professor Armstrong ..... George Turry
Tom Gordon ..... Frank Cluxon
Jane ..... Alice Gale

Story by Adele Buffington.

Scenario by R. Cecil Smith.

Directed by Joseph De Grasse.

The Story.

"L'Apache" is a story of the Paris underworld. Helen Armstrong has been sent to France by her grandfather to study music, the old gentleman having made great sacrifices in order to gratify Helen's desire. And the girl has repaid him by listening to the lies of a wealthy rogue named Harrison Forbes, and has gone to live with him on his promise to make her his wife. One night, at a cabaret they see a dancer who bears a remarkable resemblance to Helen. The dancer's husband is Jean Bourget, an Apache. He is also her dancing partner. Half drunk, Forbes gets the girl to his box and sends Helen home. There she learns that her grandfather will soon arrive in Paris, and she knows the life she has been leading will betray her.

In the meantime Forbes finds out that Natalie, the dancer, wishes to leave her husband, and gets her to accompany him to his apartment by offering to send her to America. While Forbes is sleeping off his drunk Helen induces Natalie to promise she will go to old Mr. Armstrong and pretend she is his granddaughter. This she does. But that same night Jean robs Forbes, and then stabs him to death. Helen, who drowns herself when she discovers Forbes is dead, is accused of the crime. The police arrest Natalie, who is now posing as Helen, and the French girl is being tried for the murder when Jean is trapped into a confession. Natalie has been introduced to a wealthy American by her supposed grandfather, and the young fellow makes her his wife when he finds out who and what she really is.

Program and Exploitation Catchlines: An interesting Story of the Underworld in Paris with Dorothy Dalton as the Star.

Pretty Dorothy Dalton Plays Dual Role in a Story of Love and Tragedy.

Dimpled Dorothy Dalton in a Decidedly Different Role.

Exploitation Angles: Play up Miss Dalton in the dual role, but hammer away at the play. The French Apache ranks second or third to the New York stage story with most patrons. Make this your appeal. Use a dancing cut-out if you can get one, and if you can stage an Apache dance prologue, play that heavily. The pictorial appeal should be strong, so work both paper and stills, for the people who are most easily reached by pictorial display are the ones most likely to desire to see this.

"The Feud"

Six-Reel Fox Production Presents Tom Mix in Story Antedating the Civil War.

Reviewed by Robert C. McElravy.

THERE are plenty of dramatic thrills in this six-reel Fox subject, entitled "The Feud," with Tom Mix in the leading role. It is not in this actor's usual style, except for occasional bursts of speed which recall his former productions, but tells more of a character story. It is a tale of the old South, before the Civil War, with the latter part laid in the far West.

The feud theme runs through the entire narrative, the hero and the girl being members of opposing families. The first love story never reaches a happy ending, but in the next generation the son and daughter of the original lovers are wed, both of the first pair having married after their separation from each other. The plot is in line with stories of previous years, but has some new complications.

Her Tower of Strength.
Tom Mix in a new characterization in his Fox, "The Feud."

The high moments include a first rate duel scene, a genuine buffalo hunt on the Western plains and a battle between a wagon train and the redskins. The first reels picture the old South, and careful attention has been paid to costumes and settings. The hatred of the two families is made very convincing. The later, freer atmosphere of the West, with the accompanying adventures of the principals, furnishes a fine setting for clearing up the old quarrel.

Cast.

Jere Lynch / John Smith ..... Tom Mix
Betty Summers / Betty Brown ..... Eva Novak
Mary Lynch ..... Claire McDowell
William Lynch ..... J. Arthur Mackley
Horace Summers ..... John Cossar
Mrs. Summers ..... Mollie McConnell
Ben Summers ..... Lloyd Bacon
Cal Brown ..... Joseph Bennett
Ray Saunders ..... Jean Calhoun
Bob Lynch ..... Frank Thorne
Dan Lynch ..... Guy Eakins
Bill Brady ..... Sid Jordan
McFadden ..... Nelson McDowell
Nancy ..... Lucretia Harris

Direction by Edward J. LeSaint.

Photography by J. Dev. Jennings and John Leezer.

The Story.

Jere Lynch, hero of "The Feud," is in love with Betty Summers. They live on adjoining plantations in the old South, before the Civil War. Their fathers are carrying on an old feud between the Summers and Lynch families, and when the love affair of Jere and Betty is discovered, every effort is made to separate the two. Jere's father and Betty's brother, Ben, both threaten a shooting affair if the match is consummated.

The hero does not carry the old hatred in his heart and neither does Betty, but a duel occurs between Ben Summers and Jere's father, in which the latter is killed. Jere then fights a second duel, killing Ben, and flees from the vicinity. He leaves word with Betty that he is going West and will send for her.

On the trip across the plains Jere fights battles with the Indians and aids the daughter of an emigrant, whose life is in peril. After reaching civilization Jere receives a letter from his sister, Mary, telling him Betty has wed another. Mary also informs Betty that Jere has been killed. This deception succeeds and Jere weds the emigrant girl, while Betty marries her cousin, Cal Brown. Neither meet again.

In later years the son of Jere and the daughter of Betty meet in the West and fall in love. They are married without knowing the full facts of their birth, but later, with the arrival of a baby, they cling together, even after learning the details of the old feud.

Program and Exploitation Catchlines:

"The Feud"—A Thrilling Dramatic Production of the Old South Before the Civil War.

A Thrilling Duel—a Genuine Buffalo Hunt—The Battle with the Indians—All in "The Feud" Starring Tom Mix.

An Appealing Love Story With the Western Plains and the Old South as the Background Is Told in "The Feud" with Tom Mix.

Does a Family Feud Prevent Jere Lynch from Marrying Betty Summers? For the Answer See "The Feud," Starring Tom Mix.

Exploitation Angles: This title will not sell readily. It is trite and suggestive of a theme badly overworked. Drop it down to a minimum and increase your exploitation of Tom Mix to get your effect. Tell that this is a character story, rather different from the usual slam-bang stories with which his name is associated. Make some capital of the fact that the early scenes are laid in the south instead of the west, chiefly through the fact that the story starts in the South and moves West. Try such lines as "We all know Tom Mix in his famous western characters. Now see him as a 'before-the-war' southerner."

"The Woman in Grey"

Serico Producing Company's Fifteen Episode Serial Features Arline Pretty in Thrilling Williamson Mystery Story.

Reviewed by Margaret I. MacDonald.

THE first five of the fifteen episodes of "The Woman in Grey," the new serial by the Serico Producing Company, prove beyond a doubt that it will meet with public approbation. Arline Pretty is featured in the adaptation of the C. N. & A. M. Williamson story, and acts the role of Ruth Hope in good serial style.

"The House of Mystery," "The Dagger

of Death," "The Trap of Steel," "The Strangle Knot" and "The Chasm of Fear" are the weird titles of the opening chapters. Each of these has a continuous flow of action as consistent as that of the average serial, and each has its accompanying thrill and the fascinating uncertainty as to what follows the close of the episode.

One of the serial's charms is the atmosphere of mystery contained in its settings, including secret doors, the dust of eight years of unoccupancy of the scene of the Haynes murder, and a tombstone that serves to conceal the entry of a secret passage. A jeweled ornament which hides a secret passage. A jeweled ornament which hides a secret on the back of Ruth Hope's left hand, and the ever increasing intensity of the struggle for possession of the Amory code, in which lies the secret of the Amory fortune, belong also to the high lights of interest.

Cast.

Ruth Hope.....Arline Pretty
Tom Thurston.....Henry G. Sell
Wilfrid Amory.....James Heenan
Paula Wynne.....Margaret Fielding
Haviland-Hunter.....Fred Jones
Naomi Traill.....Ann Brody
Ralph Gordon.....Jack Newton
Scar Egan.....Jack Manning
Red Garson.....Walter Chapin

Story by C. N. & A. M. Williamson.
Scenario by Walter Richard Hall.
Directed by James Vincent.
Produced by Serico Producing Company.
1,800 feet to an episode.

The Story.

The mystery in "The Woman in Grey" concerns the murder of Mrs. Haynes, who had lived on the old Amory homestead with a servant, Mary Edwards, and an adopted daughter, Florence Haynes. Through the evidence of the servant, Florence Haynes is convicted of the murder, sentenced to prison and dies five years later.

Wilfrid Amory, who buys the old homestead at a tax sale, sends his private secretary, Tom Thurston, to look the place over and try to discover the mystery of its ghost. An unexpected situation occurs when a pretty young woman appears on the scene, in spite of the fact that Tom is supposed to have the only key to the house. She explains that she is neither a ghost nor a thief, but is merely investigating.

On her trail is a man of mystery, Haviland-Hunter, also a member of polite society. With a couple of "roughnecks" he proceeds to hound Ruth Hope in pursuit of the Amory Code, which is found in a desk in the room in which Mrs. Haynes was murdered. The secret of the whereabouts of the "code" is entrusted by Ruth to Tom Thurston. He therefore becomes a partner in her thrilling adventures.

"The Tong Man"

Robertson-Cole Presents Sessue Hayakawa in a Highly Artistic Production with Chinatown as the Locale.

Reviewed by Herbert J. Hoose.

ONE of the best pictures that Sessue Hayakawa has ever appeared in is his latest production, "The Tong Man," adapted from the book, "The Dragon's Daughter," by Clyde C. Westover. The picture possesses unusual merit and is based upon an intensely interesting story.

The action of the plot all takes place in Chinatown and every scene has been carefully and capably handled. There are original twists that serve to hold the spectator's attention throughout. The Chinese interiors are especially beautiful and artistic. Very attractive is the "Romeo and Juliet" episode in Chinatown, where Luk Chan makes love to Sen Chee. The production is bound to win favor wherever exhibited.

Sessue Hayakawa, as Luk Chan, has a splendid role and acts it with great skill. He is supported by Helen Jerome Eddy, who plays the sympathetic character of Louie Toy's daughter to perfection. She is convincing and has a most engaging personality. Others in the cast who do capable work are Jack Abbe and Marc Robbins.

Cast.

Luk Chan.....Sessue Hayakawa
Sen Chee.....Helen Jerome Eddy.
Ming Tai.....Marc Robbins
Louie Toy.....Toyo Fujita
Lucero.....Jack Abbe

Produced by Haworth.
Directed by William Worthington.
Length, about 5,000 feet.

The Story.

In Chinatown there lives Luk Chan, a "hatchet man," who is very proficient in the handling of that deadly weapon. He is feared in the Chinese colony and is known as the most desperate assassin of the "tong," otherwise called the Bo Sing Tong, a secret society. He is an outcast in the eyes of the better class, but there is one, Sen Chee, the beautiful daughter of Louie Toy, a wealthy merchant, who cares for him.

Getting the Graft.

Sessue Hayakawa adds another strong characterization to his list in "The Tong Man."

Ming Tai, the mean, cringing leader of the Bo Sing Tong, has a liking for both Sen Chee and the merchant's fortune. He catches Luk Chan making love to the girl and it riles him. He then demands money of Louie Toy, and when he is refused tells the merchant that he must have Sen Chee's hand in marriage. The merchant will not consent and Ming Tai schemes to put him to death. It falls to Luk Chan to execute the crime.

The "hatchet man" lures the merchant to a den to kill him. As he is raising the hatchet his heart fails him and the old man leaves unharmed. A member of the Tong is an observer of this and tells the chief. Ming Tai sends several assassins to "get" Luk, after he has informed the police that Luk has killed Louie Toy. In reality he, himself, has murdered the merchant.

Lucero, a faithful friend of Louie Toy's, informs Luk that the girl has been captured by Ming Tai. They both hurry over the roofs of the buildings to the assassin's house, jump through the skylight and save the girl. The lovers hide in a large dragon's head until Lucero can secure passage on a boat bound for China. As he returns for the couple he finds that they are about to be shot by Ming Tai. Like a flash he whips out a gun and sends a bullet into the body of the villain. The last glimpse shows the lovers accompanied by Lucero on their homeward journey.

Program and Exploitation Catchlines: See Sessue Hayakawa in "The Tong Man"
—A Picture That Is Different
The Story of a Man Who Was Told to Kill the Father of the Girl He Loved.
Highly Artistic and Entertaining Production with Sessue Hayakawa as "the Hatchet-Man."
Sessue Hayakawa in a Gripping Story of Chinatown.

Exploitation Angles: If Hayakawa means anything to your patrons, boom this heavily as a real vehicle for this clever star. Don't tell the plot of the story, but work on the hatchet men and tell that Hayakawa plays one of these dreaded scourges of Chinatown with consummate skill. Try in your phrases to suggest the color of the story with lines such as "A Tale of a Forbidden City in the Heart of a Civilized Metropolis." "A story of Chinatown with its underground mazes and dens of vice, of which the white world little dreams." "A hired killer to whom murder was a trade such as his forefathers followed." Play up the color strong, and try to give a Chinese note to your lobby.

"A Day's Pleasure"

First National Presents Charlie Chaplin in the Fourth of His Comedy Series.

Reviewed by Louis Reeves Harrison.

CHARLIE begins his laugh getting farce as a man of family, leaving home with his wife and two kids for "A Day's Pleasure." He makes his start in a flivver, a bone-racking vehicle, which shakes itself and its occupants violently when Charlie cranks up, only to subside when he attempts to enter the car. That a packed house at the Strand roared at this, shows that Chaplin has not lost his pull with the public. The crowd continued to laugh straight through, and with good reason toward the last.

During the day, Charlie and his family take a seasick trip on a small rolling steamer, during which there are mildly amusing incidents and one so human as to upset the gravity of anyone who has attempted to untangle a folded steamer chair. Chaplin works at it with the determined patience of one who is bent upon solving an intricate problem. It is this solemnity which becomes laughable, especially when applied to the trivial.

After a day of doubtful pleasure on the excursion boat, Charlie and family are returning home in the flivver, and reach a city corner of crowded traffic. He mistakes the traffic officer's signal and is about to curve around him when he is stopped and sent back, to an accompaniment of strong language. He backs meekly to the head of a waiting line and remains there when the starting signal is given, starting only when it is reversed. Back he is sent again and upsets a rolling can of tar. An argument with an officer follows, during which both he and Charlie become

fastened in their tracks by the tar. From that moment on to the end, the farce scores heavily in laughs.

Program and Exploitation Catchlines: A Rip-roaring Farce with the Inimitable Charlie Chaplin.

See Charlie Chaplin Start Out in a Bone-racking flivver for "A Day's Pleasure."

See Charlie Chaplin in "A Day's Pleasure"—For Every Move There's a Corresponding Laugh.

Charlie Chaplin Takes His Family Out for "A Day's Pleasure" and there's Continual Uproar Until He Brings Them Home Again.

Exploitation Angles: There is only one angle to a Chaplin picture and that is Chaplin himself. Just tell them that he is there in his latest picture and tell as often and as widely as you can, using every form of announcement within your means.

"The Lone Wolf's Daughter"

Powerful Presentation of Louis Joseph Vance Story by J. Parker Read, Jr., Gives Louise Glaum Title Role.

Reviewed by Margaret I. MacDonald.

THE W. W. Hodkinson Corporation in distributing the J. Parker Read, Jr., production, "The Lone Wolf's Daughter," is offering the exhibitor one of the most elaborately staged and powerfully enacted melodramas that the screen has yet presented. The production features Louise Glaum, supported by a superb cast, including Edwin Stevens, Thomas Holding and Bertram Grassby. The wealth of plot provided by the author of the story, Louis Joseph Vance, allows not only for richness of setting, but offers a diversity of location in the old city of London, varying from the Limehouse district to the palace of a prince, and from the London of many years ago, presented in an interesting prologue, to the London of to-day. No expense has been spared in getting the breadth of atmosphere required for a successful presentation of the story.

The picture is a triumph, especially for Louise Glaum and Edwin Stevens, both of whom have, at the same time, much to be thankful for in the excellence of direction, titling, photography, and the various technical helps which make or mar a production. Filmy close-ups used advantageously, and tinted fire scenes which are a part of the spectacular climax, are noticeable among camera and laboratory tricks.

Cast.

Sonia .....Louise Glaum
Prince Victor.....Edwin Stevens
Roger Karslake.....Thomas Holding
Michael Lanyard.....Bertram Grassby
Story by Louis Joseph Vance.
Direction supervised by J. Parker Read, Jr.
Length, 6,800 feet.

Story.

The story of "The Lone Wolf's Daughter" opens with a prologue in which the Princess Sonia, the newly divorced wife of Prince Victor, bids desperately against her former husband for a Corot landscape in an auction room of London many years ago. The painting finally falls to the bid of Michael Lanyard, also suspected of being identified with the "Lone Wolf" of the secret service.

Hidden behind the canvas of the painting are certain incriminating letters belonging to the Princess Sonia, which form the reason for the bidding duel, into which the third party enters by reason of personal interest in the situation. Anticipating that the woman in the case will visit his apartment for the purpose of recovering the letters, Lanyard leaves word with his servant that if a lady calls to show her in and ask her to wait until his return. When the princess finds herself alone in Lanyard's rooms, she is about to open the back of the painting when her ex-husband enters, and in the struggle which ensues he is stabbed. As she goes to leave with the painting she is confronted by Lanyard, who calmly hands her the letters.

After a flight of years the thread of the story is resumed. The Princess Sonia, who has married Lanyard, and born him a daughter, is dead. Lanyard is not to be found, and his daughter, now a young woman, is living where she has been reared as the daughter of Princess Sonia's maid, in a restaurant of the Limehouse district. She is in ignorance of her real identity, or the fact that her supposed mother is being provided with a thousand pounds a year for her keep.

Prince Victor, who has become a king of London's underworld, discovers Sonia, who is acting as cashier at the restaurant. Posing as her father, he brings her to his home and provides her with every luxury, with the hope of trapping Lanyard. A servant of the Prince, Roger Karslake, proves to be a spy and gains admittance into the household for Lanyard, in the position of butler.

Thorns Come Into Her Life.

Louise Glaum in the J. Parker Read-Hodkinson, "The Lone Wolf's Daughter."

From this point the action of the story is fast and furious. A Bolshevist attempt to poison all London with poison gas transmitted through old gas pipes leads up to the climax where the plot is uncovered, and Sonia, her father and Karslake, who is now her lover, come out victorious.

Program and Exploitation Catchlines:

"The Lone Wolf's Daughter" is a Powerful Melodrama with Louise Glaum in the Title Role.

See the Upset of the Bolshevist's Plot to Poison All London in "The Lone Wolf's Daughter"—the Well-Known Story by Louis Joseph Vance.

Vivid Picturization of Noted Story with Louise Glaum.

Highly Melodramatic Production with Scenes Varying from the Limehouse District to the Palace of a Prince.

Louise Glaum Featured in An Unusually Elaborate Picture That Thrills.

Exploitation Angles: While Miss Glaum is clearly your best selling angle, it will pay to spend effort and money to hook this title up with the "Lone Wolf" stories and make it clear to the patron that this is the daughter of the same "Lone Wolf." Tell in so many words that this is a continuation of Louis Joseph Vance's famous series. Use paper to appeal to the lovers of melodrama and text to reach the readers. You can get and please them both with this feature. Go after both.

"The Prince and Betty"

Five-Reel Pathe Release Features William Desmond in Story by P. G. Wodehouse.

Reviewed by Robert C. McElravy.

IN his story of "The Prince and Betty," released by Pathe, P. G. Wodehouse has again presented one of the blithe, humorous plots for which he is famous. The screen adaptation has not caught this light touch so cleverly as in the recent Wodehouse story, entitled "A Damsel in Distress," also released by Pathe. But the subject matter, though pictured without a great deal of suspense, is agreeable and entertaining.

William Desmond is cast in the role of the hero, John Maude. This character is a good-looking, manly young American, who is suddenly informed that he is heir to the throne of Mervo, an island province.

Some attractive settings have been devised for this comedy-drama, and there are numerous fighting scenes. A good humorous effect has been achieved in the "bloodless" revolution, which only one man, a loyal peasant, takes seriously. This plot, while built along familiar lines, contains considerable originality of incident.

The Cast.

John Maude.....William Desmond
Betty Keith.....Mary Thurman
Mrs. Jack Wheldon.....Anita Kay
Lord Hayling.....George Swann
President of Mervo.....Walter Perry
Benjamin Scobell.....Wilton Taylor
Crump .....William Levaull
The Shepherd.....Frank Lanning
Story by P. G. Wodehouse.
Scenario by Fred Myton.
Directed by Robert Thornby.
Photographed by Harry Gerstad.

The Story.

John Maude, hero of "The Prince and Betty," is a good-looking young American can, who has been rudely cast upon the cruel world by a skinflint uncle, just at a time when he had fallen in love with a society girl named Betty Keith. Forced to earn his own living, John acquires a cigar stand in a big hotel.

He has not been long at this job when he is approached by a mysterious stranger, who reveals incidents of his past life that John had never dreamed of. He is, in short, a direct heir to the throne of an island province named Mervo. This province is now a republic, but Benjamin Scobell, a man of keen business instincts, has determined to buy off the president and restore the throne. Scobell wishes to set up a second Monte Carlo, and desires the king and court as an extra attraction to visitors.

John Maude lends himself to this scheme, but later regrets this step. Betty Keith, who is Scobel's step-daughter, arrives in Mervo and speaks her mind about John's occupation. She calls him a mere "steerer for a gambling house." John then determines to set himself right with the world. He starts a fresh revolution, to establish Mervo as a republic, and then fights for the escape of himself and Betty to America and safety.

Program and Exploitation Catchlines:

William Desmond Featured in a Story of High Entertaining Value.

What would you do if You Were Unexpectedly Told That You Were Heir to the Throne of a Mervo? See What William Desmond Does in "The Prince and Betty."

"The Prince and Betty," by P. G. Wodehouse—A Captivating Comedy, Brim full of Humor.

A Scheming Business Man Plans a Second Monte Carlo and—For the Result See "The Prince and Betty," with William Desmond.

A Swift Moving Comedy With Active William Desmond in the Leading Role.

Exploitation Angles: Play up the star and the story origin of the plot, then keep away from the American-king idea by playing up the gambling angle. Advertise that gambling will be permitted on a certain date. Do this sufficiently far in advance to get people talking and do not connect the statement with your house. Then break in with the statement that gambling will be permitted in Mervo. Worked properly, you can get the business in plenty with this single scheme, but work it hard.

"More Deadly Than the Male"

Ethel Clayton in Carefully Produced Paramount-Artcraft Picture with Artificial Story.

Reviewed by Edward Weitzel.

THE original story from which the Paramount-Artcraft picture, "More Deadly Than the Male," was taken appeared in the Saucy Stories Magazine. It is an extremely artificial tale, but its incidents are juggled about with considerable skill, and it has a "surprise" finish that will really surprise nine out of ten spectators. The production shows careful work on the part of the director, and if the story itself pleases, no fault will be found with the acting and the general telling of the tale.

Helen O'Hara, the part played by Ethel Clayton, is a resourceful young woman who follows the profession of actress manager and uses her knowledge of stage tricks to give a young man positive proof that the claim made for her sex by the title of the picture is the cold blooded truth. Before she is half finished with her mimic drama the unexpected happens and turns the theatricals into reality. Helen almost loses the young man through her scheme, but there is a happy ending and the trusting male gladly goes to his matrimonial servitude. The subtitles are smartly written.

Ethel Clayton looks as charming as ever, dresses with the same good taste and makes Helen a girl that any man would admire for her quick wits and warm heart.

The Cast.

Helen O'Hara.....Ethel Clayton
Richard Carlin.....Edward Hoxen
Terry O'Hara .....Herbert Heyes
Jimmy Keen .....Hallam Cooley
Angela .....Peggy Pearce

Author, Joseph Collomb
Scenario by Julia Crawford Ivers.
Director, Robert G. Vignola.
Length, five reels.

The Story.

"More Deadly Than the Male" is not so tragic as the title would seem to indicate. It only illustrates that mere man is no match for a clever woman, especially when that woman decides that she wants a husband. Helen O'Hara, an actress-manager, meets Richard Carlin, an adventurous young man who is about to leave for Zululand, and starts a flirtation with him to such good purpose that he postpones his trip and accepts an invitation to visit her at her mountain camp, although she has introduced him to her husband. Assured that he will be alone with Helen and led on by her looks and actions, Carlin takes her in his arms. Before he can kiss her he is interrupted by the entrance of the husband. A duel is forced on Carlin, and O'Hara is shot near the heart.

The wounded man is taken away by a neighborhood doctor, and once more the home wrecker tries to get that kiss. This time a nearby dam starts to give way, and Helen and her admirer rush out of the house. Both work like mad to prevent a log jam from endangering a hospital camp down the river. After this is accomplished, Helen faints, and Carlin carries her off to a yacht belonging to a friend, the boat in which he intended to sail to South America. The harbor police learn of what is going on and board the yacht. Carlin leaps into the water, is struck by the bow of the police boat and stunned. When he comes to he is back again in Mrs. O'Hara camp. Here he finds out that he has been tricked, that Mr. O'Hara is Helen's brother, that the duel was "staged" and that Helen loves him. Like a sensible man he accepts his fate.

Program and Exploitation Catchlines:

See Ethel Clayton Prove That Mere Man is No Match For a Clever Woman.

"More Deadly Than the Male," With Ethel Clayton as the Star Tells Fascinating Story.

Story of How Easy It Is for a Clever Woman to Outwit a Man.

Pretty Ethel Clayton starred in "More Deadly Than the Male"—A Different Kind of Love Story.

Exploitation Angles: Use Miss Clayton for your selling point, but hammer away on the extraordinary precautions Helen took to make certain that she was loved. Try such lines as "All the thrills of a serial in a five-part feature," "A high-pressure courtship," etc.

You Can't Change the Spots.
Ethel Clayton in her latest Paramount, "More Deadly Than the Male."

"The Lord Loves the Irish"

J. Warren Kerrigan Finds Police Uniform Becoming in Katterjohn Story of the Luck of the Irish.

Reviewed by Margaret I MacDonald.

APART from the mistake of the author in placing Glengarry on Irish territory, the Robert Brunton-Hodkinson feature, "The Lord Loves the Irish," a Monte Katterjohn story, with J. Warren Kerrigan in the leading role, will meet with approval viewed from the angle of the lover of romance plus melodrama. When the action of the picture gets well under way it gains speed; and by the time the climax has arrived, it may be described as "going some."

While the picture is not flawless in construction, it possesses the charm of a well sustained interesting characterization. One of the outstanding figures is that of Malachi Nolan, impersonated by William Ellingford. His conception of the character of a combination alderman-saloon keeper is worthy of note. Wedgwood Nowell also gives a fine interpretation of the character of Allyn Dexter, the tool of counterfeiters. Fritzi Brunette handles the feminine lead with dexterity. The entire cast acquits itself well.

The early scenes of the picture supply excellent Irish atmosphere both in settings and action.

The Cast.

Miles Machree.....J. Warren Kerrigan
Mother Machree .....Agnes Herring
Timothy Lynch.....James O. Barrows
Sheila Lynch.....Fritzi Brunette
Malachi Nolan.....William Ellingford
Allyn Dexter.....Wedgwood Nowell
Dr. Leon Wilson } ....Joseph J. Dowling
Hugo Strauss }

Story by Monte M. Katterjohn
Direction by Ernest C. Warde.
Length, 4,900 feet.

The Story.

Miles Machree, the hero of "The Lord Loves the Irish," born on genuine Irish sod, is well satisfied to remain in his Irish glens until the arrival on the scene of friend cupid, introducing a pretty Irish-American girl, Sheila Lynch, daughter of the manager of a New York bank.

On Sheila's return to America, Miles decides that he also will seek the land of opportunity. On looking up his influential relative, Malachi Nolan, alderman and saloon keeper in the "sivinth district," New York City, he suddenly finds himself transformed into a New York policeman. Banker Lynch, learning that the son of his old friend Widow Machree has arrived in town, invites him to his home, where he again meets Sheila, and discovers that she is engaged to be married to her father's private secretary, Allyn Dexter.

On making his rounds one evening, he overhears a conversation in a basement room, between Dexter and Dr. Leon Wilson, a counterfeiter. Later, when an understanding of the situation dawns on him, he tries to save the sweetheart of the girl he loves from disgrace. The counterfeiter's den is raided, however, and Dexter, who has been kidnapped by the gang and tied to a chair to shoulder the blame, dies from a gun shot.

The inevitable happens, and Miles Machree becomes not only private secretary to the banker, but also his son-in-law.

Program and Exploitation Catchlines:

See J. Warren Kerrigan in the Part of a Policeman in "The Lord Loves the Irish"—A Romantic Melodrama.

Not Alone Does "The Lord Love the Irish," But Also Cupid in J. Warren Kerrigan's latest feature.

Exploitation Angles: Play up Kerrigan, but make them think St. Patrick's Day has come, both in your lobby and with green posters or green ink. That is about all you need to do, if you do it thoroughly. In a district where there is only a small Irish population and a preponderance of Europeans, drop the Irish angle and bear down on the fact that it is a stroy of an emmigrant.

"The Joyous Liar"

Amusing Story of Mistaken Identity Basis of Brunton Production Featuring J. Warren Kerrigan.

Reviewed by Margaret I MacDonald.

THE merits of "The Joyous Liar," a Robert Brunton production distributed by the W. W. Hodkinson Corporation, lie largely in the amusing situation of double identity which is the basis of the story. J. Warren Kerrigan, the featured member of the cast, sus-

tains acceptably the title role; and Lillian Walker, playing opposite him in the role of Anne Warren, has no difficulty in making the character an attractive one.

The production is one of average artistic quality of the clean comedy order. Its early scenes have a melodramatic flavor, which dissolve into the comedy-romance that constitutes the larger portion of the picture. Joseph J. Dowling, as the criminologist, whose pet hobby includes books, human skulls and chronic criminals, has an interesting part of the action to sustain, and succeeds in getting it over. Albert Cody also does noticeably good work.

"The Joyous Liar" will go well in the average moving picture theatre, where it will be welcomed on its merits of wholesome romantic comedy.

The Cast.

Burke Harlan.....J. Warren Kerrigan
Anne Warren .....Lillian Walker
Wilbur Warren .....Joseph J. Dowling
James Roth .....Albert Cody
Jimmy MacDonald.....Pell Trenton
James MacDonald, Sr.Alfred Hollingsworth

Story by Jack Cunningham
Direction by Ernest C. Warde.
Length, 4,900 feet.

The Story.

In "The Joyous Liar," the stealing of Anne Warren's new automobile opens the door to a series of complications which involve considerable of Burke Harlan's time, when he is mistaken for the leader of a gang of thieves.

As it happens, Burke Harlan is one of Colorado's richest young men, and can afford to feed the curiosity of Wilbur Warren, an old man, whose pet hobby is the study of criminals, with a view of reforming them. When Burke Harlan, in trying to get the best of the automobile thieves in the deserted house in which they have placed the unconscious Anne Warren and to which Harlan has come to escape an electric storm, is hit over the head with a poker and left for dead, he is arrested as the thief. The case is made more difficult for him for the reason that the gang leader's clothes have been substituted for his own. The case against Harlan is withdrawn when he promises to submit to entering the Warren home as a guest, and to remain there until he is cured of his stealing propensities.

The situation becomes more interesting when Anne, who is kept in ignorance of the supposed criminal inclinations of her father's guest, loses her heart to the handsome stranger. The fact that the cashier in the bank has been a college pal of Harlan's serves to clear up the case, after the lovers have eloped to Jimmy MacDonald's home and have been married.

Program and Exploitation Catchlines:
An Interesting Story Dealing With Mistaken Identity.

"The Joyous Liar," with J. Warren Kerrigan, Tells the Story of a Rich Young Man Who is Mistaken for the Leader of a Thieving Gang.

J. Warren Kerrigan Featured in a Highly Entertaining Romantic Comedy.

Exploitation Angles: Next to Kerrigan, make the title work for you, but be careful not to give offense. Do not ask your patrons if they are joyous liars, but tell them if they know of a joyous liar to bring him to see his arch type. Then work on the oddity of the theme of an upright young man who is saved from jail to become the laboratory subject of the criminologist. This is a new kink worth playing up.

"The Day She Paid"

Five-Reel Universal Production Based on Emotional Story by Fannie Hurst.

Reviewed by Robert C. McElravy.

ADMIRERS of the short stories written by Fannie Hurst, and they are legion, will be attracted by this screen adaptation of one of them, which originally appeared in the Cosmopolitan Magazine, under the title of "Oats for the Woman." The film version has not entirely captured the intense emotional quality of this author—the emotion is reflected rather than realized. But the plot swings along with good continuity and the presentation has been made with unusual artistic effect. It charms, rather than grips, the spectator.

Francelia Billington, whose screen art is maturing, plays the role of Marion Becker, a model in a clothing house.

The atmosphere of the cloak and suit house has been admirably captured in the opening scenes, which plunge the spectator at once into the story. The supporting cast does some fine work, particularly in the roles of Adam Kessler and Warren Fogers. The children are both good.

Some artistic sub-title novelties have been devised.

The Cast.

Marion Buckley....Francelia Billington
The Father.....Charles Clay
Lear Kessler.....Harry Van Meter
Maina .....Lillian Rich
Betty .....Nancy Caswell
Modiste Assistant ....Marcelle Braglauson

Story by Fannie Hurst.
Scenario by Hal Hoadley and Clarkson Miller.
Directed by Rex Ingram.

The Story.

Marion Buckley, in "The Day She Paid," is a model in the clothing establishment of Lear Kessler. Her employer is an amorous fellow, who deceived Marion three years previously, after promising to marry her. She retains her position by virtue of her personal attractions, though Kessler's fancies often wander to other pretty women.

One day a buyer from up state, named Warren Rogers, proposes marriage to Marion. He is a widower with two children, and offers her a home in his town. Marion likes Rogers and tells Kessler she means to marry him if he will maintain silence. Kessler promises and wishes her good fortune.

Two happy years pass and then Kessler goes on a trip up state, which brings him, in time, to the home town of Rogers. The latter invites Kessler home with him to dinner, having no inkling of the previous attachment between him and Marion. Kessler still maintains silence, but he takes a strong liking to Rogers' oldest daughter, Ardath. He tries to win the girl's love, under promise of marriage, and Marion, after vainly protesting, finally tells Rogers her own story. The husband at once stops Kessler's attentions to Ardath, but orders Marion to leave his home. A reconciliation follows in the city later, when Marion once more tries to save Ardath from Kessler.

Program and Exploitation Catchlines:
"The Day She Paid," from Fannie Hurst Novel Tells Powerful Story.

Francelia Billington Featured in Interesting Story of a Girl Who Finds Real Love After Being Deceived Under a False Promise of Marriage by Her Employer.

Talented Francelia Billington in the Role of a Cloak Model Adds Charm to the Universal Feature—"The Day She Paid."

The Pretty Cloak Model Had Been Tricked—"The Day She Paid" Was—For the Remainder of the Unusual Story See This Pleasing Photodrama.

Exploitation Angles: Make the star and the author co-features. Miss Hurst's name will greatly aid in selling the story, particularly to those who are not regular fans. For a more sensational exploitation take up the cloak model angle and play that strongly.

Comments

THE DOUBLE HOLD-UP (Western) Dec. 20—A two-reel Western number, written by Elizabeth Logan, with Hoot Gibson in the lead, and Josephine Hill as the heroine. In this the hero impersonates a "spook" bandit and aids in bringing the band to justice. This is full of exciting action and contains some new tricks. It runs ahead of the average.

A HOMELESS PRINCESS (Pathe)—Chapter 9 of "Bound and Gagged." This number turns aside from the usual melodrama and deals humorously with Archie's troubles in New York City with the Princess Istra on his hands. He tries to "lose" her, after delivering her from her enemies, but she persists in returning to his apartments, at a great risk to her reputation. Both are finally taken in hand by the police.

THE UNKNOWN (Pathe)—Chapter 6 of "The Black Secret." This turns up some very interesting developments, particularly as concern Frederick Vaux. Evelyn and McKay leave him for dead in the chateau, where he was shot. Later, when both their lives are threatened, a mysterious stranger intervenes and saves them. They are made captive later and driven to an asylum by the spies, but the mysterious figure still watches over them. At the close the figure removes its hat and discloses the countenance of the supposedly dead Vaux.

PATHE NEWS, No. 99 (Pathe).—A thrill so genuine that it will shake up the most blase picturegoer is found at the close of this news issue. This pictures one of the daring parachute drops from an aeroplane, made by Sergeant Moon. Three separate cameras contribute views of this startling event, which is the first of its kind the reviewer has seen.

HOPLEY TAKES THE LIBERTY, (Pathe).—Chapter 10 of "Bound and Gagged." This installment deals humorously with the further love affairs of Archie and Princess Istra. The latter is forced to make some desperate advances before she awakens Archie to the fact that he is really beloved by a princess. Just as he is about to declare his love, they are made prisoners.

LOOKING FOR TROUBLE (Rolin-Pathe).—A burlesque boxing contest is featured in this knockabout number, with "Snub" Pollard in the cast. The principal bout occurs between the "Champ" and the "Chump," Snub appearing as the latter. This is not at all strong in plot, but has some amusing action.

PATHE REVIEW, No. 30.—A surprising little feature in this number pictures the natural camouflage which protects insects and small animals from their enemies. This is very instructive and amusing. Other features include tinted scenes from the French town of Le Mans, "slow" camera pictures of athletic events and views of African birds of prey.

Current Film Release Dates

FOX FILM CORPORATION

Should a Husband Forgive? (Special).

WILLIAM FARNUM SERIES.

Wings of the Morning.
Heart Strings.
The Adventurer

TOM MIX SERIES.

The Feud.
The Cyclone.
The Daredevil.
3 Gold Coins.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russel).
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell).
The Square Shooter (Buck Jones).
Tin Pan Alley (Ray and Fair).
Her Elephant Man (Shirley Mason).
The Hell Ship (Madlaine Traverse).

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.

MUTT AND JEFF.

Cutting Out His Nonesense.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger (All-Star).
In Mizzoura (Warwick).
Nov. 2—Who's Which (Dorothy Gish).
Nov. 2—Hitting the High Spots (Comedy Travels).
Nov. 2—Rolling Down to Rio (Holmes).
Nov. 4—A Night in June (Nature Pictures).
Nov. 9—His Last False Step (Sennett).
Nov. 9—Luck in Pawn (Marguerite Clark).
Nov. 9—The White Elephant Militant (Holmes).
Nov. 9—Crooked Straight (Charles Ray).
Nov. 9—What Every Woman Learns (Enid Bennett).
Nov. 16—Scarlet Days (D. W. Griffith).
Nov. 16—Twenty-three and a Half Hours Leave (MacLean and May).
Nov. 16—Uncle Sam, Salvager (Holmes).
Nov. 23—The Invisible Bond (P-A Special-Castle).
Nov. 23—It Pays to Advertise (Bryant Washburn).
Nov. 23—The Miracle of Love (Cosmopolitan).
Nov. 23—The Salt of Amping (Holmes).
Nov. 23—Sunshine and Shadows (Nature Pictures).
Nov. 30—Counterfeit (Elsie Ferguson).
Nov. 30—Everywoman (P-A Special).
Nov. 30—In the Basque Country (Holmes).
Dec. 7—An Adventure in Hearts (Robert Warwick).
Dec. 7—Victory (Maurice Tourneur Production).
Dec. 7—More Deadly Than the Male (Ethel Clayton).
Dec. 7—A Lady's Tailor (Sennett—Two Reels).
Dec. 7—After the Circus (Briggs—One Reel).
Dec. 7—Push Car Trails in Formosa (Burton Holmes—One Reel).
Dec. 7—Paramount Magazine.
Dec. 7—Memory Lane (Nature Pictures).
Dec. 14—The Cinema Murder (Cosmopolitan).
Dec. 14—Behind the Door (Ince Special).
Dec. 14—Speed (Al St. John—Two Reels).
Dec. 14—A Scenic Classic (Burton Holmes—One Reel).
Dec. 14—Paramount Magazine.
Dec. 14—Down the Strand in London Burlingham—One Reel).
Dec. 21—His Wife's Friend (Dorothy Dalton).
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
Dec. 21—A Girl Named Mary (Marguerite Clark).
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Dec. 21—In Brittany (Burton Holmes—One Reel).
Dec. 21—Paramount Magazine.
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Dec. 28—Wanted—A Husband (Billie Burke).
Dec. 28—Red Hot Dollars (Charles Ray).
Dec. —Everywoman (Super Special—All Star Cast).
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).
Eyes of Truth (Lady Tsen Mei-Special).
Oct. 19—Why Divorce? (DeHaven—Two Parts).
Nov. 2—His Own Medicine (Parsons—Two Parts).
The Gay Lord Quex (Tom Moore).
Jubilo (Will Rogers).
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar).
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).

W. W. HODKINSON

The Blue Bonnett (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).
The Volcano (Thomas-Leah Baird-Artco).
The Bandbox (Doris Kenyon—Six Parts—Deitrich-Beck, Incorporated).

PATHE EXCHANGE, INC.

Releases for Week of November 16.

The Right to Lie (Dolores Cassinelli—Seven Parts).
No. 4 of Bound and Gagged.
No. 2 of The Black Secret.
Giving the Bride Away (Harry Pollard—One Reel).

Releases for Week of November 23.

No. 5 of Bound and Gagged.
No. 3 of The Black Secret.
Order in the Court (Harry Pollard—One Reel).
Miss Gingersnap (Baby Marie Osborne—Two Parts).

Releases for Week of November 30.

Dawn (Sylvia Bremer—Robert Gordon—Six Parts).
No. 6 of Bound and Gagged.
No. 4 of The Black Secret.
It's a Hard Life (Harry Pollard—One Reel).
Captain Kidd's Kids (Harold Lloyd—Two Parts).

Releases for Week of December 7.

Brothers Divided (Frank Keenan).
No. 7 of Bound and Gagged).
No. 5 of The Black Secret.
How Dry I Am (Harry Pollard—One Reel).

Releases for Week of December 14.

The A-B-C of Love (Mae Murray—Six Parts).
No. 8 of Bound and Gagged.
No. 6 of The Black Secret.
Looking for Trouble (Harry Pollard—One Reel).

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman).
No. 8 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).

ROBERTSON-COLE

Oct.—Poor Relations.
Oct.—The Gray Wolf's Ghost.
Oct.—The Open Door (Artclass-Special).
Superior Pictures.
Nov.—The Illustrious Prince (Hayakawa).
Nov.—The Blue Bandanna (Desmond).
Nov.—A Fugitive from Matrimony.
Dec.—Where There's a Will.
Dec.—Beckoning Roads.
Dec.—The Tong Man.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bils.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Nov.—Their Mutual Mistake.
Nov.—Good Night Judge.
Dec.—Stuck Out.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.

METRO PICTURES CORP.

Lombardi, Ltd. (Bert Lytell).
Please Get Married (Viola Dana).
Fair and Warmer (May Allison).
The Red Lantern (Seven Parts—Nazimova).
The Brat (Nazimova).

HALLMARK PICTURES CORP.

The Devil's Trademark (No. 1 of the Trail of the Octopus).
A Woman's Experience (Bacon-Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).

TRIANGLE

Nov. 23—The Flame of the Yukon (Dorothy Dalton —Ince—Six Parts).
Other People's Wives (Chester Conklin and Mack Swain-Sennett).
Nov. 30—Thirsty, the Magician (Mabel Normand-Sennett).
Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).

UNIVERSAL FILM MFG. CO.

Releases for Week of November 24.

No. 13 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Ten Nights in a Tea Room (Lyons-Moran—One Reel).
The Trail of the Hold-up Man (Hoot Gibson—Two Parts).

Releases for Week of December 1.

Under Suspicion (Ora Carew and Forrest Stanley).
No. 14 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Tailor Maid (Neva Gerber—One Reel).

Current Film Release Dates

A Barnyard Romance (Charlie from the Orient)—Two Parts.
The Kid and the Cowboy (Art Accord—Western—Two Parts).

Releases for Week of December 8.

Lasca (Edith Roberts and Frank Mayo).
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Western—Two Parts).

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey).
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-up (Hoot Gibson and Josephine Hill—Western—Two Parts).

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

VITAGRAPH

The Golden Shower (Gladys Leslie).
The Tower of Jewels (Corrine Griffith).
The Darkest Hour (Harry T. Morey(.
Pegeen (Bessie Love).
The Suspect (Anita Stewart).
The Vengeance of Durand (Alice Joyce).
Dew Drop Inn (Semon Comedy).
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
High Jinks (Semon—Two Reels).
Whiz and Whiskers (Big V—Two Parts).
Caves and Coquettes (Big V—Two Parts).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

The Thunderbolt (Katherine MacDonald).
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge).
Mind the Paint Girl (Anita Stewart).
Heart o' the Hills (Mary Pickford).
The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart).
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge).
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis).
The Country Cousin (Elaine Hammerstein).
Sealed Hearts (Eugene O'Brien).
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas).
The Broken Melody (Eugene O'Brien).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey).
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special).
Isle of Conquest (Norma Talmadge).
The Last of His People (Mitchell Lewis).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro).
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct. 20—The Black Circle (Creighton Hale).
Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters).

REALART PICTURES

Soldiers of Fortune (Dwan—Seven Parts).
The Mystery of the Yellow Room (Chautard—Six Parts).
Anne of the Green Gables (Mary Miles Minter—Six Parts).
Erstwhile Susan (Constance Binney).

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

CAPITAL FILM COMPANY.

The Square Gambler.

CHRISTIE FILM COMPANY.

Home Brew.
Her Bear Escape.

EQUITY PICTURES.

Eyes of Youth (Clara Kimball Young).

A. H. FISCHER PRODUCTIONS.

The Amezing Lovers (Grace Darling).

SOL LESSER.

Sky Eye.

UNITED ARTISTS.

His Majesty the American (Fairbanks).
Broken Blossoms (Griffith).

GAYETY COMEDIES.

Dropped Into Scandal.
Are Flirts Foolish.
Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

CHRISTIE FILM COMPANY.

Home Brew (One Reel).
Her Bear Escape (One Reel).
Wild and Western (Two Reels).
A Roman Scandal (Two Reels).

CAPITAL FILM COMPANY.

(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

EQUITY FILM CORPORATION.

Eyes of Youth (Clara Kimball Young).

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

CHESTER OUTING PICTURES.

(One Reel Each)

The Foolish Fish of Sawback.
The Four Mile Smoke Stack.
Training Eve.
Serial for Breakfast.
The Fifteen Million.
Considering Posey.
Temple Bells and Wayside Shrines.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
"Lightning" Bryce (Serial—Featuring Ann Little and Jack Hoxie).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

BULL'S EYE FILM CORPORATION.

(Two-Reel Comedies Every Two Weeks Featuring Gale Henry.)

Sweet Cookie.
Ham An——
This Way Out.
Legends of the Wilderness.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall).
Atonement (Grace Davison).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

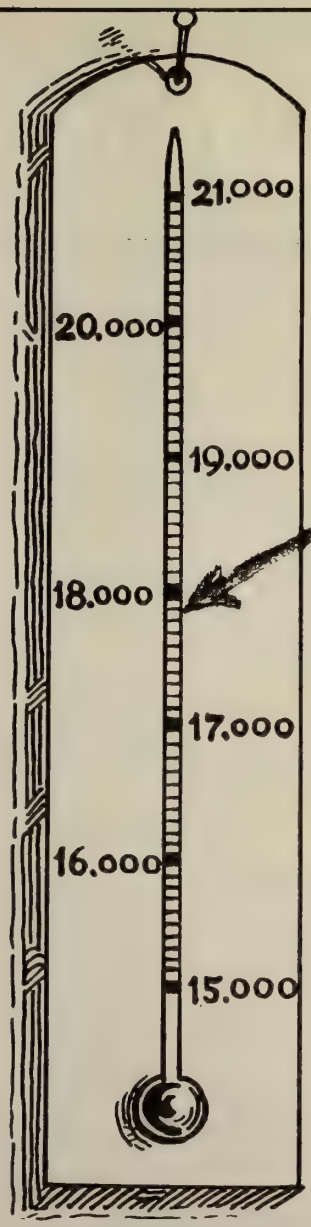
Strife (George LeGuerre).
Stripped for a Million (Crane Wilbur).
Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts).
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

NATIONAL FILM CORPORATION OF AMERICA.

Nov. 3—A Howling Success.
Nov. 17—Pretty Soft.
Dec. 1—The Chicken Hunters.
Dec. 15—Taming the West.
Dec. 29—The Lovable Scamps.



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CINE-MUNDIAL

FORMS CLOSE DEC. 15

an advertising "Buy" you must n't miss!

Projection Department

By F. H. RICHARDSON

A Step in the Correct Direction

WE have first hand evidence that C. A. Dentlebeck, Toronto, Ontario, president Toronto Projectionists' Local Union No. 173, has been appointed projection manager for the Paramount Theatres, Limited, of Canada.

In writing of that fact, and submitting indisputable evidence of its authenticity, C. A. McMahan, Toronto, says :

> The salary which goes with this makes me dizzy just to think of it. But that is not the case with Dentlebeck, who remarked, when that subject was broached: "Cranktwisters" and "operators" receive wages—projectionists (and that is what I have tried to make myself) receive salaries.'
>
> Brother Richardson, there surely is wisdom in your doctrine of "study and work," for Dentlebeck is an exponent of both. There are perhaps few men in all Canada who work harder than he, for not only is he "on his toes" when actually at work projecting, but his spare time is employed in systematic study of the science of the profession. He has raised himself by hard work, knowledge and ability to his new position, which is without a duplicate in all Canada. Let us all wish him success through the department.

Made No Mistake.

To which latter we say a long, vigorous AMEN! For Dentlebeck deserves it. And maybe we can horn in on this a bit, too, for when in Toronto last fall we had an interview with the general manager of Paramount Theatres, Ltd., and suggested to him the advisability of creating exactly that sort of office. If memory serves correctly, he told me the matter was already under advisement, and was awaiting only the final selection of a man with sufficient knowledge to make good. Dentlebeck's name was mentioned at the time, I believe. He was already under consideration. And you may take it from me the company has made no mistake, either, in creating the office of manager of propection, or in the individual to fill it.

A Little Advice.

And now let me offer a few words of well meant, though probably entirely needless, advice to the new official. First, there will be temptations placed in your way, usually very nicely hidden in a sugar coating. You have the knowledge, brother Dentlebeck, of that I am sure. You must apply it. Here is what must be your basic rule—the very foundation stone upon which you must place your feet and keep them there: IS IT FOR THE BEST INTEREST OF MY COMPANY? Weigh every proposition with which you are confronted by that scale, and DON'T allow ANYBODY to hand you false weights.

Plenty will try hard enough, and they will not all be salesmen either. Your OWN MEN may try it, though perhaps not really meaning to. You may find projectionists who cannot or will not understand the need for doing some of the things you may order them to do—in fact, I much fear you will.

First, being certain your order is weighed on the before named scale and found right, have it obeyed or have the scalp of the man who fails or refuses. And if the union tries to interfere, make it understand that it cannot afford to do anything of the sort.

On the Other Hand—

On the other hand, try to make your company understand that it must reward excellence in service in the pay envelope, with the union scale as a **minimum**, and that cheapness in the projection room does NOT make for real efficiency.

This department is deeply interested in the success of brother Dentlebeck as projection manager for Paramount Theatres, Ltd., partly because he has studied and worked hard for success and partly because if the office of projection manager proves a success for Paramount Theatres, Ltd., then the move, which is a most excellent one, probably will spread to other companies.

Two things have operated against such an office in the past. First, there was the difficulty of obtaining men with sufficient real high class knowledge to succeed, and, second, the failure of appointees to stand squarely, regardless of graft or other pressure, on the foundation stone of the rule: "Is it for the best interest of my company?"

To Paramount Theatres.

To Paramount Theatres, Ltd., I would offer this, probably entirely unnecessary, advice: You have appointed a most excellent man as your projection manager. You want results. You expect them. All right, then just remember this, neither Dentlebeck or any living man can show them unless he has absolute authority in projection matters. If you expect real results make your projection manager ABSOLUTE BOSS OF PROJECTION MATTERS, free from interference by ANYONE. For instance, if Dentlebeck orders a 6.5 meniscus and an 8.5 bi-convex condenser spaced not to exceed 1-16 of an inch apart, with sixteen inches from center of condenser to aperture in a certain case, and he returns later to find the theatre manager has countermanded the order, then that theatre manager must be told, uncompromisingly, that you have a projection manager, and that such things are none of his business, and that his next interference will cause serious trouble for him.

Drastic, yes, BUT NECESSARY—absolutely so. Or if the projectionist has failed to do as he is ordered, then he is to be told the same thing. The point I am trying to make is just this: To succeed, your projection manager must have full authority over projection matters, and that authority MUST BE RESPECTED. Anything less than this means FAILURE.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.: Wright & Callender Bldg., Los Angeles, Cal.

Book on Film Toning

The Eastman Kodak Company, Rochester, New York, has just handed us a copy of their book entitled "Tinting and Toning of Eastman Positive Motion Picture Film." The book is small, as to number of pages, there being but thirty-one of text and three pages of mounted transparencies illustrating various shades of tinting tones and tinted tones, each page having twelve samples. The book is substantially bound in cloth, and the text is on heavy cream tinted paper. Its price is high for its size ($2.50), due doubtless to its probable very limited circulation.

It will make a nice and instructive addition to the library of progressive projectionists. True it is intended primarily for laboratory men, and will do nothing for the projectionist except give him an idea of the difference between tinting and toning and tinted tones, thus instructing him as to how various color effects are secured, but the

PROJECTOR
Columbia
CARBONS

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Columbia White A. C. Special Carbons, for Silence, Steadiness, and Brilliance on Alternating Current

Columbia Silvertip Combination Carbons for Long Arc and Rich Color Values on Direct Current

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

editor would consider such a bit of information cheap at the price.

The formula and data necessary for the successful use of the various baths are all given, in detail so that they may be applied by any one having the least knowledge of such things.

On the whole I would recommend the book to progressive projectionists. It will add to their knowledge of the product they are handling and costs, after all, but a relatively small sum. Send orders to the Eastman Company direct, as per address at head of this article.

Lenses He Should Use

George J. Davis, Carthage, New York, submits the following:

We are going to install a double arc fifty ampere Transverter, and I am in doubt as to details of optical train. From Griffith's chart we find that for fifty amperes D. C. we should have a 6.5 meniscus and an 8.5 bi-convex, spaced not to exceed 1/16 of an inch apart. Assuming a five inch working distance (B. F.) the objective would have to be between 2.1 and 2.15 inches in diameter, and correct distance from aperture to center of condenser would be 19 inches.

I now have on my Simplex, using 50 amperes A. C., the following: Objective 1.5 inches diameter at 5 5/16 working distance. Condenser to aperture 14.25 inches. Distance of projection 83 feet. Condensers both 6.5, spaced 3/8 of an inch apart, which is as near together as I am able to get them with the simplex mount. Would that spacing be too great for the lens chart combination for 50 amperes, as above set forth? Would it not change the E. F. of the combination so much that the whole thing would be badly upset?

In conclusion allow me to voice a word of grateful appreciation for what you are doing for projectionists. May your efforts continue for many years to come. Certainly when called from your work at the end you may rest with the consciousness of work well done. Without your untiring efforts and continual prodding of the men to make good, screen results would not be what they are today.

Appreciation a Spur.

Your words of appreciation are but a spur to renewed effort, brother Davis, for one will, I think, strive harder to deserve the kindly thoughts of one's friends than for almost anything else. I have tried to do what seemed best for all concerned, though its doing has often been hard, and the temptation to "take the easy way" very great.

As to your problem, I think you will find that unless you have an old model Simplex you can get the lenses as close together as you wish, though, as Griffith (to whom I submitted your letter) suggests, the set screws controlling the spacing distance are not very prominent and you may have overlooked them. As to the optical requirement, Griffith says:

We do not care so much about the change in focal length of the combination caused by excessive spacing as about the light loss occasioned thereby. The latter is very serious. The lenses certainly should be closer together. The combination named (M Bi-C) is better than the plano in his case, but he is bound to have loss with his present objective. What he needs is a "half size" objective and follow the lens chart.

Summing up: the M Bi-C combination suggested is all right. You need a larger objective and must have it if you are to work efficiently. Your employer will pay out the price of a larger diameter lens in light loss anyhow, so he had better get the larger lens. Try and get those condensing lenses closer together —1/16 of an inch if possible. The spacing is important BOTH from the standpoint of light loss between the condensing lenses and the E. F. of the combination.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

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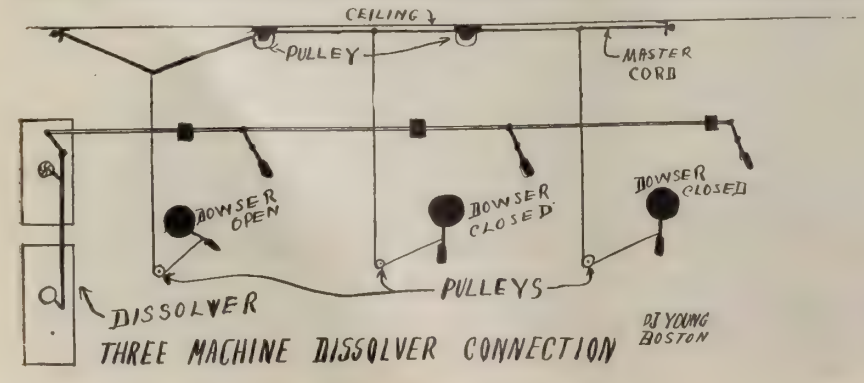
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Three Machine Dowser Connection

P. J. Young, projectionist, Boston, Mass., submits what seems to be a very practical three-machine dowser connection. By its use only one dowser of the three can remain open at a time, though all three may be closed; also the opening of one dowser automatically closed the one open, thus effecting the dissolve in changeover. Brother Young also shows a dissolver so connected that one lens may be closed and the other opened from working position at either projector.



DeVry's Excellent Instruction Book

The DeVry Corporation, Chicago, manufacturers of the DeVry portable projector, have compiled and are now furnishing to users of DeVry projectors a fifty-eight page book of instructions, profusely illustrated and very complete in detail. It is the best thing of the kind we have seen to date. Surely even the most inexperienced amateur would have no trouble handling a DeVry with the aid of this book. We congratulate the DeVry Corporation on its completeness and its excellence.

World Leads the Parade

T. Miller Davidge, Durant, Oklahoma, says:

Seems like going back to my old home town to communicate with the Moving Picture World after not having read it for some time. Wish you would have Mr. Richardson answer the following: Where can I obtain information as regards entering the projection field in South America or Mexico? I understand Spanish and desire to travel in Latin America. Also please advise as to best way to prepare a plaster screen and if thus prepared would it be as good as manufactured screens now on the market?

Have been reading the ———— ————, ———— and ———— for some time but want something "different" and from experience of the past I know the World IS different; also that it leads the parade of them all.

As to plaster screen preparation, why, if it is new, white and clean it needs none except the usual black border. As it gets dirty a careful sandpapering will restore it to cleanliness until the white coat is finally worn through.

It may then be made as "good as new" by recoating or by kalsomining as per directions page 184 of the handbook. Surface may also be restored by rubbing with white chalk, although it is difficult to get a solid white surface that way.

The white plaster or kalsomine surface, if in good condition, gives as artistic a projection as it is possible to get with anything discovered to date; also there is no fadeway, due to perfect diffusion of light striking its surface, but it requires much more light to secure brilliancy equal to that of the patent screens, hence the value of such screens is that they make for efficiency and economy in power consumption.

As to seeking to earn your living by projection in Latin America, my only advice is "DON'T!" From all reports, wages are very low and conditions distinctly bad.

How Can He Improve?

Edward Van Allen, Stamford, Connecticut, member local union 446, Astoria, Oregon (that's the way he has it, but I think it is an error as Stamford local is 449.—E.) says:

Here is the data on my equipment and its adjustment. Manager is satisfied with results, but I am not. Will gladly pay heed to any suggestions you may give me for improvement.

Projectors, two Powers Six A. Screen is a Mirroid. Have Wotten Automatic Rectifier, type m-m a-50. Use three quarter-inch Columbia cored upper, and eleven thirty-second Silver Tip lower, with fifty amperes at the arc. Objective is a Bausch and Lomb 6.5 E F on one

View of American Projectoscope Closed

Announcing

THE NEW

AMERICAN PROJECTOSCOPE

MOTOR-DRIVEN

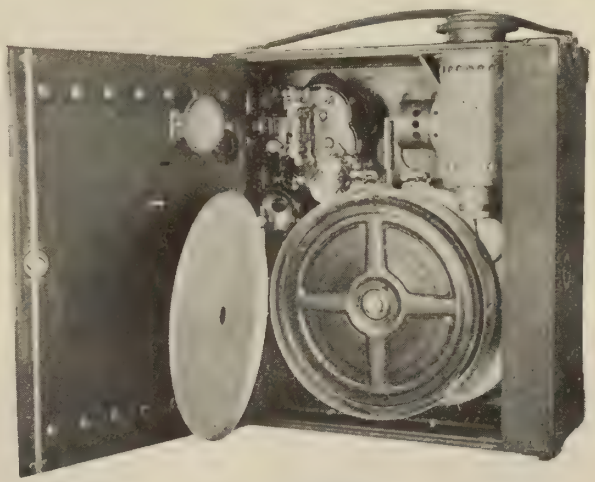
The American Projectoscope, known throughout the film trade as "The Portable Motion Picture Projecting Machine Without An Apology"—the most perfect type of portable projector yet put on the market, is now obtainable with a motor-drive. It is approved and endorsed by the foremost projection experts of the industry.

IDEAL FOR SCHOOLS & CHURCHES

Here is the ideal machine for showing motion pictures in schools and churches. Small, light, fool-proof. Film can be stopped at any point. Run either forward or backward. No experience necessary. Anyone can operate it.

FOR SELLING MERCHANDISE

The American Projectoscope is perfect as a commercial projector. Equip your salesmen with rolls of commercial film showing your product in process of manufacture or in operation, provide them with American Projectoscopes and watch the orders roll in. "Seeing is believing". Your salesmen will be able to "show" prospects. They can demonstrate your motion pictures in a customer's office. Show pictures on a wall, window curtain, even on the ceiling. Thousands are in use for this purpose.



View of American Projectoscope Open

FOR FILM INSPECTION

Directors, film editors, etc. find the American Projectoscope without an equal for inspecting films in the laboratory. It permits you to stop the film anywhere. Run it backward or forward. No possibility of further mistakes in titles or scenes. Inspect any portion of a film at your leisure.

EASILY PORTABLE—RUNS FILM FORWARD OR BACKWARD

The new American Projectoscope, motor-driven, weighs but 25 pounds. In the hand-driven model the weight is but 20 pounds. It carries like a suitcase. The fact that films can be run either forward or backward, or stopped and held stationary on the screen makes the Projectoscope an especially desirable machine for demonstration purposes. Permits a salesman to lecture any point of a film, to turn back to any point desired.

BACKED BY GUARANTEE—REASONABLE IN PRICE

The strongest kind of a guarantee goes with each and every American Projectoscope. The thousands already in use have all given satisfaction plus. Houses that began with two or three Projectoscopes are now ordering enough to equip all their sales force. The Projectoscope is reasonable in price. Write for descriptive literature and prices.

AMERICAN PROJECTING COMPANY

6227 BROADWAY **Dept. 25** **CHICAGO, ILL.**

projector and a seven inch on the other. Distance of projection, 124 feet; picture size, fifteen and a half feet. Use 6.5 and 7.5 condenser lenses (presumably piano convex—Ed.) with 3.5 inches from crator to back surface of collector lens. From front condenser to aperture 14⅞ inches; from aperture to back surface of objective (working distance. Ed.) 5.25 inches. Lenses clean. Have level projection.

You Tell Him.

After considering this matter it has occurred to me that perhaps the purpose of this department, which the aiding of projectionists and their education in the science of projection, may be well served by once in a while asking its readers to comment on such matters as this. We are, therefore, asking such of our readers as will to take the place of the editor and tell brother Van Allen just what, if anything, he should do to improve his practice. You might suggest to him any important items he may (or may not) have omitted in describing his plant and its adjustment. Don't be afraid of "making a break." The editor has made many, but has never failed to profit by his errors. If you make error and get set down on, you will NOT make that particular blunder again, hence you will have benefited, and if one may benefit by the amusement of other, in the language of that immortal Irishman Ole Olson, "he should worry." Let us hear from you!

Voltage Reduction Apparatus.

Wilford Cruickshank, Goderich, Ontario, orders handbook, both question booklets and makes the following inquiry:

We are using two projectors, taking current through mercury arc rectifier, using D. T. switch. Use thirty amperes at each arc. Supply is twenty-five cycle, 110 volt single phase. Power company has refused 550 volt line or we would use motor generator set. Will only give 110-220 volt three wire system supply. What we want is to get some machine, or some system by means of which we may dissolve one picture into the next. We look to you for the desired dope.

Would Be Dangerous

Five hundred and fifty volt supply would be rather dangerous, unless the motor using same be in hands of a man who thoroughly understands handling that sort of voltage. A motor generator set with 220 volt motor is all right,

We would suggest to the makers of motor generator sets that they send descriptive literature and prices to Wilford Cruickshank, Model Theatre, Goderich, Ontario.

Incidentally it is possible to dissolve your pictures with the rectifier by connecting both lamps to the rectifier in multiple. To do this just connect one lamp in the usual way, and then connect the other to the same two wires.

The result will be that when you strike one arc the other will automatically go out, and after some practice you can get a fairly good result.

Would Not Advise It.

But we would NOT advise it. Results will not be perfect, and it will be hard on the rectifier tube. Better get a motor generator set and do things right. Get one of sufficient capacity to carry both arcs for three minutes at a time, so that you can at least partly burn in a crater and can get the idle arc nicely burning before time for the dissolve. Don't get one too big, because a motor and generator work at maximum efficiency only when loaded to, or nearly to capacity. We can recommend the set advertised on page 126 October 4 issue.

Selig Projector Mechanism Wanted.

Otis McAllister, projectionist, 186 Marshall street, Battle Creek, Michigan, is building a motion picture camera. He needs a part of the intermittent movement of a Selig projector.

If any one has an old Selig mechanism, friend McAllister is willing to pay a reasonable sum for it. Please communicate with him direct.

"The Operator who knows it all, Hes self-taught, doesn't beleive in Hand-books, and knocks every machine he can't operate."
The bird who reads all the news, while the picture is out of frame half the time
"The fellow who thinks the booth is a reception room and entertains his friends there."
"The speed demon, who "shoots 'em through" in the quickest possible time,"
"The projectionist who's always tired, and doesn't beleive in doing today what he can do tomorrow."
and
"The jink who kicks when his reels arrive in bad condition, yet sends them back full of poor patches and pins."
RUSH
G.W. Walker 1919

Operators I Have Known and Met. By G. W. Walker.

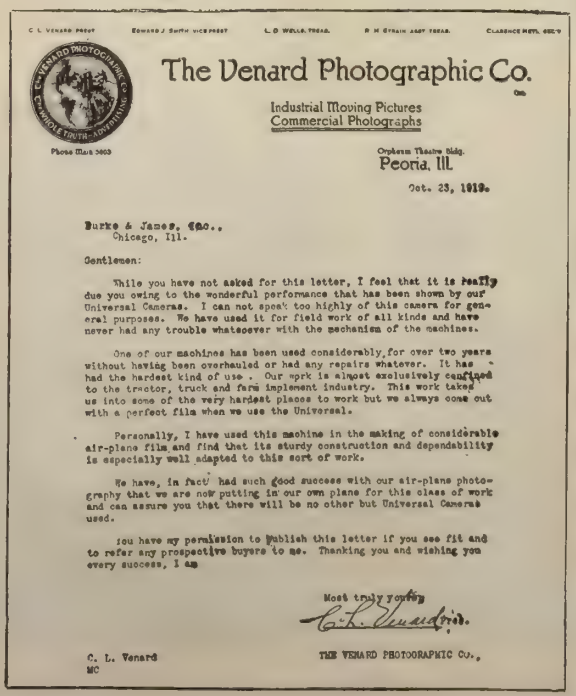
VENARD USES A UNIVERSAL MOTION PICTURE CAMERA

IN ALL FIELDS and phases of motion picture photography, the Universal Camera has proven its worth and utility—particularly in that most important field, the making of industrial film. Industrial film must be made under varying conditions and many difficulties.

The Venard Photographic Company makes a specialty of this type of work. Its operators use an aeroplane to fly to location and take bird's eye views of industrial plants which they are filming. They use Universal Cameras exclusively so they are sure of getting perfect film any time and all the time.

If you are considering the purchase of a motion picture camera, by all means get full information and catalog of the Universal before making any purchase. We will be glad to send them to you upon request.

BURKE & JAMES, Incorporated
Cine Department
251 East Ontario Street, Chicago, Illinois
225 Fifth Avenue, New York



C. L. VENARD PRES'T EDWARD J. SMITH VICE PRES'T L. O. WELLS, TREAS. E. H. GYRAIN ASS'T TREAS. CLARENCE MEYL, SEC'Y

The Venard Photographic Co.

Industrial Moving Pictures
Commercial Photographs

Orpheum Theatre Bldg.
Peoria, Ill.

Phone Main 3003

Oct. 23, 1919.

Burke & James, Inc.,
Chicago, Ill.

Gentlemen:

While you have not asked for this letter, I feel that it is really due you owing to the wonderful performance that has been shown by our Universal Cameras. I can not speak too highly of this camera for general purposes. We have used it for field work of all kinds and have never had any trouble whatsoever with the mechanism of the machines.

One of our machines has been used considerably, for over two years without having been overhauled or had any repairs whatever. It has had the hardest kind of use. Our work is almost exclusively confined to the tractor, truck and farm implement industry. This work takes us into some of the very hardest places to work but we always come out with a perfect film when we use the Universal.

Personally, I have used this machine in the making of considerable air-plane film and find that its sturdy construction and dependability is especially well adapted to this sort of work.

We have, in fact, had such good success with our air-plane photography that we are now putting in our own plane for this class of work and can assure you that there will be no other but Universal Cameras used.

You have my permission to publish this letter if you see fit and to refer any prospective buyers to me. Thanking you and wishing you every success, I am

Most truly yours,
C. L. Venard

C. L. Venard
MC

THE VENARD PHOTOGRAPHIC CO.,

Better Equipment

CONDUCTED BY E. T. KEYSER

CASHING IN ON WILLIE'S APPETITE

How Exhibitors May Keep the Kids Quiet, the Patrons Happy and Make a Profit on the Deal

THE American small boy is the finest example of food exterminator that has yet been produced. He is hollow to his toes and, do what one may to fill him up, he persists in remaining hollow.

Take him to a show and before the first reel has run half its length he wants something to masticate—and gets it. The candy store around the corner or the street vender gets his nickel or dime and those sitting next him get his foot marks, going and coming.

An exhibitor might just as well as not cash in on the insatiable juvenile appetite and promote the comfort of his patrons at the same time by installing in the lobby an automatic corn popping device that will permit little Willie to load up with an evening's supply of festive nourishment when entering the show. And little Willie is not the only patron who will yield to the lure of the automatic merchant.

Father, mother or whoever acts as purchasing agent, is sure to dip into the package and, finding it satisfactory, become customers on their own account.

The basic requirements of a successful pop corn machine are that it does not require too much floor space, that its products are always in prime eating condition and that the machine itself is so constructed and operated that it interests the prospective customer, and by its very appearance gives assurance of the sanitary cleanliness of its wares.

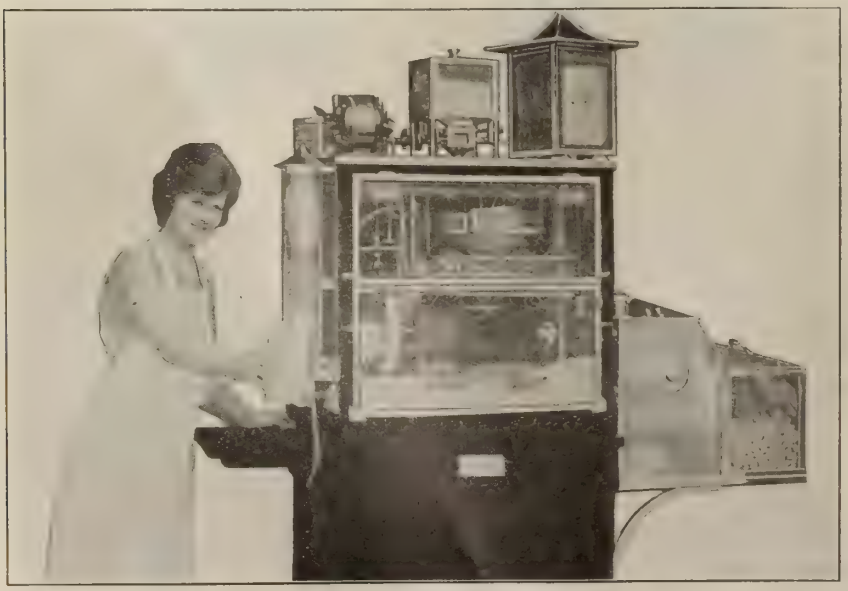
On all these points, the Butter-Kist popcorn machine is strong. It occupies but five square feet of space, pops and butters the corn just enough in advance of requirements to keep it fresh, permits the customer to watch the whole interesting operation of preparation, while its polished glass inclosure is a guarantee of cleanliness.

The aroma of poping corn is appetite whetting. Few can resist the coaxing fragrance of Butter-Kist and after the first sale, the tastefulness of the popcorn keeps them coming for more. There is just one Butter-Kist popcorn—that's the corn popped and prepared by the Butter-Kist machine.

The Butter-Kist machine will pop as low as thirteen bags an hour and as many as eighty bags an hour, and it will do this practically at the same cost bag for bag.

The machines are built in various styles to use electricity entirely for motive power and heating, or a combination of electricity, gas or gasoline for heating.

The machine is built by Holcomb & Hoke Manufacturing Company, of Indianapolis, Indiana, who will send complete details and easy plan of installing machine upon request.



The Butter-Kist Pop Corn Machine.
The model shown is provided with a peanut roasting attachment.

THIS MACHINE LOOKS LIKE A WINNER

It Turns Out By the Mile, Uniform Prints That May Be Developed, Fixed and Also Washed As One

RECENTLY, I had the pleasure of examining a newly invented automatic contact printing machine that promises to greatly increase the still printing capacity of studios, while reducing the time and labor on same to a minimum and at the same time insure absolute uniformity of all prints from the same negative.

The printer occupies 15 by 60 inches of floor space and consists of a printing frame mounted between two rollers. One roller carries the sensitized paper and the other is the rewind on which the exposed paper is wound.

The machine is motor driven. When a switch is thrown, the rewind pulls a section of the roll of sensitized paper over the negative in the printing frame, drops a light proof backing over the paper, flashes the light, raises the backing and winds the exposed section on the rewinder.

Regulating Exposure Time.

The time of exposure is governed by setting a timer on the main shaft to any desired reading, and this adjustment insures immobility of both rewind and backing board during time of exposure.

The printing box is arranged to accommodate one or more incandescent lamps of different wattage, and so distributed to produce "dodging" effects when desired. The combination of different powers of illumination, together with the adjustable timing of the exposure permits of regulating the printing density with micrometer like accuracy, and once the adjustments are made, every print will have the same density as one of the features of the device is a light weight chain container or rewind, which keeps the sensitized surface of the paper clear of the container at all times and which permits the

"My dear, it was awful!

"The aisle was black as a coal bin. I put my right foot in the wrong place and went down ker-flop.

"And just as it dawned upon me that I was temporarily wearing my skirt as a neck-piece and that I had on my old stockings along came the usher and turned his flashlight on me.

"I'll never have the face to enter that house again. I make George take me to the Liberty now because they have Aislelites and I can see where I am stepping."

* * *

Aislelite is safe, simple, convenient and attractive.

It has been passed by the insurance underwriters. It is easily installed, with no complicated wiring; needs no attention, and can be controlled by one switch.

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Patents Pending

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CLEVELAND, OHIO

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$600 to $3120 Yearly From a Little Waste Space

The Greatest Payer

Your Theatre Can Have

Here comes prosperity to all the country—the greatest business activity it has ever known.

What are you going to do to cash in on your share of it? Why not start right now by sending for our book showing that the Butter-Kist Pop Corn Machine is earning $60 to $250 clear profit per month in many a theatre lobby, for many a concession, in ball rooms and skating rinks?

Every day come letters from exhibitors and concessionaires who want the Butter-Kist Pop Corn Machine to attract and expand the enormous business let loose by the new era of peaceful prosperity.

Pays 4 Ways—Look!

1—Motion makes people stop and look.
2—Coaxing fragrance makes them buy.
3—Toasty flavor brings trade for blocks.
4—Acts as drawing card to your attractions.

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Pop Corn and Peanut Machine

26x32 inches—that's all the space it takes up And it's an ornament any place.

Everybody loves pop corn and there is no better pop corn than Butter-Kist. No other machine can reproduce its toasty flavor.

It operates itself—no extra labor, no trouble. An average of only 90 bags a day means about $1,000 a year profit.

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Our Easy Payment Plan makes the Butter-Kist Pop Corn machine pay for itself—sometimes it not only buys itself, but pays your rent and pays a profit at the same time.

Don't let anything stop you—pin the coupon to your letterhead and mail it now. Be first in your territory to seize the opportunity.

Valuable ☞

This coupon has started many a man on the road to *new profits.*

Each read an "ad" like this and had the horse-sense to know it *costs nothing but a postage stamp to investigate.*

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Business.....

Address.....

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Motiograph Moving Picture Machines, National Carbons, Hertner Transverters, Minusa Screens and All Supplies for the Theatres.

WE SELL ON THE
PARTIAL PAYMENT PLAN

See special announcement of installation of the Celebrated Motiograph Machines in another column of this paper.

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP
AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

entire roll to be developed, fixed and washed as one print. This not only renders development uniform, but effects a most important saving in time and room required, as the developing, fixing and washing tank occupy floor sp_ce of but two by eight feet.

Machine is Adaptable.

The machine is built to handle roll paper, and is made in 8 x 10 and 11 x 14 inch sizes, with a special size for post cards that will print six cards at one time.

The average negative will be exposed and the paper shifted in three seconds or less, and as a one hundred foot roll contains one hundred and fifty 8 x 10 prints, the speed of operation equals that of a cylinder press.

A Labor Saver.

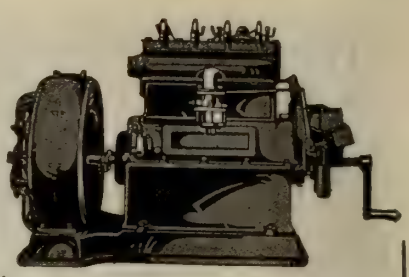
In addition to speed and perfect uniformity of prints, the inventors claim that the machine effects a fifty per cent. saving in labor, with a greatly increased output and considerable reduction of floor space, as compared with that now necessary for similar work.

In order to care for "short orders" and cut paper work, a clutch may be thrown out and the motor run printer converted into an ordinary printer that will answer the requirements for single print work.

The apparatus is the invention of Joseph Shipman, of Los Angeles, who, with his partner, Dr. A. J. Dix, is now demonstrating the device at the Hotel Commodore, New York City.

George C. Dobbs Is Busy Making Titles for Films

GEORGE C. DOBBS, who was laboratory superintendent for the biggest producing organizations, including such firms as the old Triangle, Universal, etc., has spent several years perfecting a process which has culminated in a patent, and which he is now employing in his own organization, Moving Picture Titles, Inc., which is located at 260 West 42nd Street. The fundamental part of this process is a dead-black background, which is really dead-black, and which Dobbs claims permits all illustrations and reading mat-



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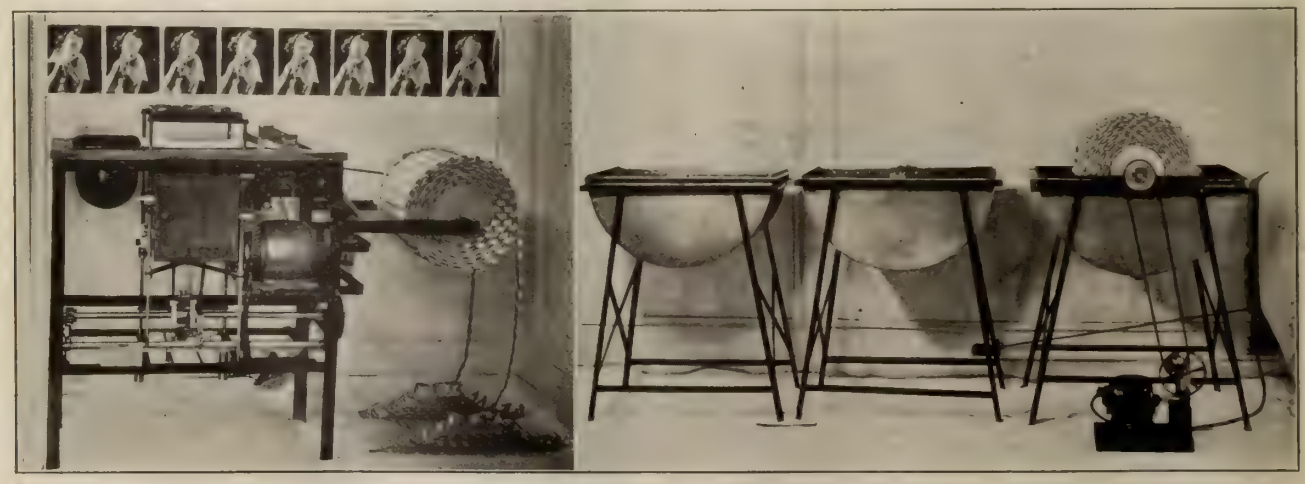

Shipman's Automatic Contact Printing Machine.
To the left is the printer, with sample prints above. To the right are developing, fixing and washing tanks, all motor operated.

BASS MOTION PICTURE CAMERA BARGAINS

The Bass rate of exchange gives you from $1.15 to $1.50 worth for your dollar. On this basis every camera man in the country should get in touch with Bass at once on both taking and projecting apparatus. But, in addition to cash value, Bass gives you service, and Bass service, together with Bass experience and Bass fairness, plus the aforementioned cash saving, makes him most prominent in the motion picture field.

BELOW ARE A FEW BASS BARGAINS

"Bass Service and Value Will Win Your Confidence"

The Latest Universal, fitted with Automatic Internal Shutter Dissolve, mounted on the sturdy, non-vibrating Universal Tilt and Pan Top Tripod, is an outfit worthy of the highest honors, and Bass not only offers immediate delivery and unexcelled service but will save you real money.

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Old Cameras taken in trade. Send description for Appraisal.

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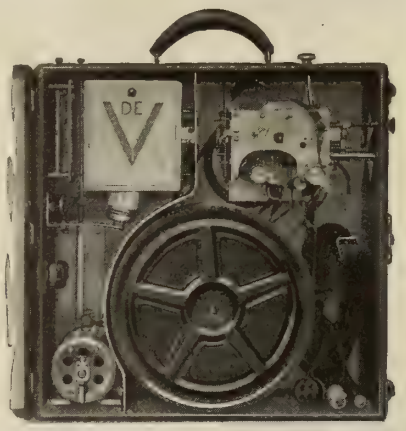

is designed for real portability, efficiency and service. It projects any size picture up to twelve feet at any distance up to eighty feet. Always ready for action and can be used from any ordinary light socket. It is as large as an ordinary suitcase. Bass will furnish you with one without delay plus a cash saving. Send your order or write for information at once.

Model C-90, ready for action.....$200.00
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400 ft. Capacity U. S. Cinematograph, Studio and Field Model, complete with all adjustments, outside reflecting focusing device. 50 M.M. Tessar F:3.5 lens, complete with 4 magazines. Price $187.50

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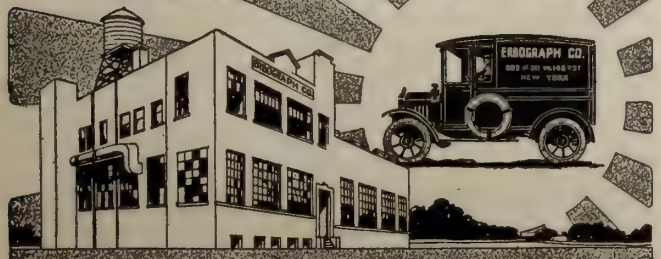

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Get a Novel, Fancy, Art-Titled Christmas Greeting Film With Your Name and Theatre at Top and Any Message Under 20 Words that You Edit for $4.50, Cash with Order. Choose Any of These 4 Borders:

(1) Has Mistletoe, Holly and Bells.
(2) Is an endless chain of Santa Clauses.
(3) Beautiful combination of Bells, Holly and Reindeers.
(4) Angel in each corner, "Peace on Earth" inscription.

The best message possible, "We wish each and every one of you A Merry, Merry Christmas and a Prosperous New Year."

Time is short. Rush order today. Film returned third day after we receive your order.

We Also Make Individual Leaders Suitable to Place Ahead of Your Weeklies, Comedies and Features. Slides Are Out of Date—Be a Leader in Your Town—No Two Theatres in the Same Town Sold Similar Film. These Leaders are Animated Cartoons—Nifty and Attractive—Your Theatre at Top and Any One of the Following Scenarios: 20 feet; $8.00 cash with order.

(1) World moving amidst stars and shooting comets.
(2) Train coming out of tunnel.
(3) Pretty girls opening doors.
(4) Imps cutting down a tree.
(5) Boy sitting on moon.
(7) Airship effect. (8) Cannon exploding. (9) Chaplin burlesque.

On each the reading you make up busts into form.

For your protection, use post office money order.

If the above list does not suit, we can cartoon any scene you describe—50c. per foot.

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Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

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PREMIER TITLE CO
HIGH QUALITY
FILM TITLES
OUR SPECIALTY
326-328 EAST 35th ST. CHICAGO

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

ter—hand lettered or type, and of any size—to stand out to a greater degree than possible heretofore.

Moving Picture Titles, Inc., has acquired the entire top floor of Loew's American Theatre building, where a large force is installed to handle the accounts of producers and exporters of films. In addition, there is a group of translators on the premises, who are competent to turn English titles into correct foreign idioms for European, South American and Oriental trade.

This Is Indeed a Fancy Bunch of Breeze Makers

WE ARE indebted to the Westinghouse Electric Manufacturing Company of East Pittsburgh, Pa. for the accompanying alluring examples of the manner in which an electric fan may be dolled up until its beauty equals its efficiency.:

Observe, dear readers, the wicker enclosed wind jammer at the left, the pedestal mounted and ornate specimen that follows next in line, also the more restrained centre designs. Then cast your eyes upon the wicker-work pedestal on which the first fan may be appropriately mounted and, lastly, the combination flower stand, pedestal and fan as shown at the extreme right. This last would make a foyer or rest room a thing of coolness and beauty without other decoration.

Fans de Luxe

Heretofore the electric fan has been designed solely for utility, and, though the better grades have graceful lines and fine finishes, all makes have been kept plain and devoid of ornamentation. This simplicity is suitable for the great majority of purposes for which the fan is used, but there is now a growing demand for fans that will harmonize with the handsome furnishings of theatres.

To enable architects and interior decorators to obtain fans that will carry out any desired scheme of decoration, a de luxe line of fans has been brought out, consisting of ten, twelve and sixteen

THE CINEMA

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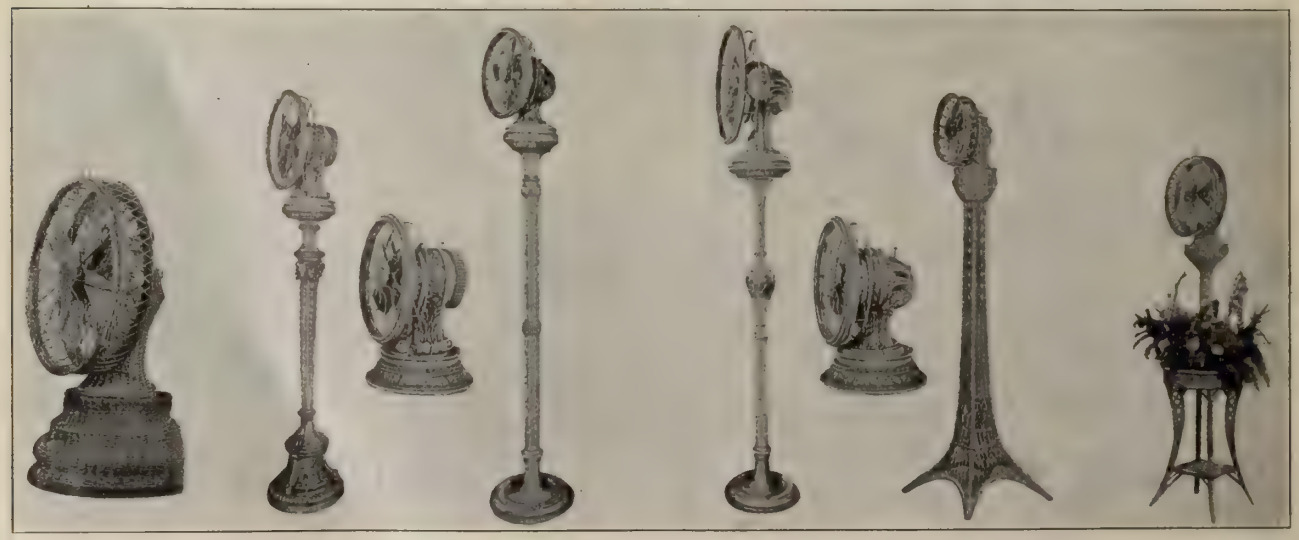

A Breezy Collection of Westinghouse Electric Fans.
And they are all dolled up until they look like a million dollars, although they really don't cost that much, you know.

Riviera Theatre, Chicago, Has an Oplex Sign

THE RIVIERA THEATER, Chicago, owned by Balaban & Katz, is one of those modern, completely equipped houses other managers look to for suggestions.

It is a significant fact that the Riviera Theatre is equipped with an Oplex electric sign.

Note the raised, snow-white letters in the announcement board. They are Oplex interchangeable letters—the regular raised Oplex letters, mounted in metal panels. To change the reading just take out one set and put in another. It only takes a few minutes, where the ordinary sign takes hours. No lamps or wiring to change.

Won't you let us submit a sketch and estimate on your sign.

The Flexlume Sign Co. Electrical Advertising 1439-46 Niagara St. Buffalo

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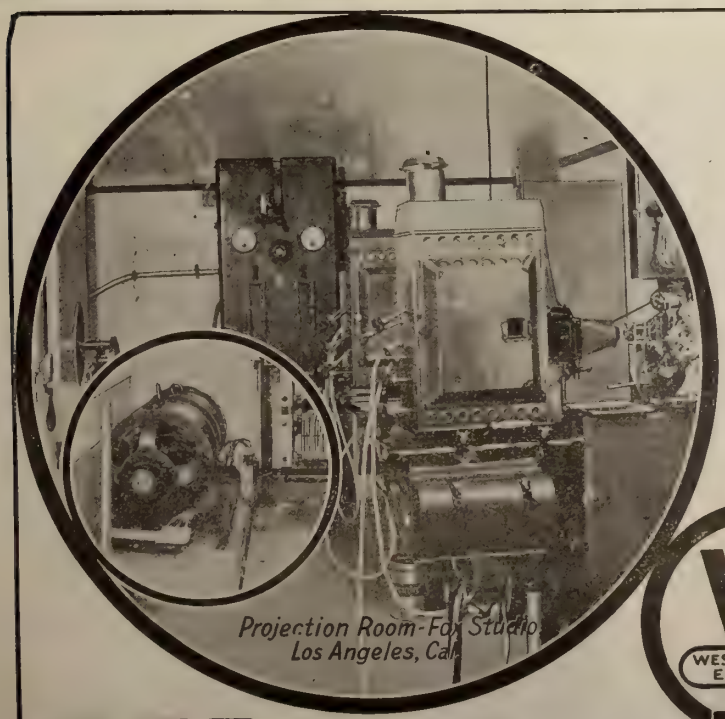

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is secured with a Westinghouse Motor-Generator Set.

Ask your operator if direct current is not much better for projection work than alternating current.

He will explain to you how direct current will produce a clearer and much steadier projection, thus bringing out every artistic achievement that is embodied in a film.

Westinghouse Motion Picture Equipment is very simple in construction. No tinkering, adjusting nor great electrical knowledge is necessary to keep it in operation.

Write for folder number 4343 or have our representative call to see you.

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Sales Offices in
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inch oscillating fans of Westinghouse make, encased in ornamental compo, finished in any desired manner.

A comprehensive series of standard designs, covering recognized periods, has been produced, but special designs to suit any original decorative plan can be readily produced. Standard finishes are French-Gold, French-Grey, and old ivory, but any other colors, including polychrome, can be supplied.

Novel Reed Coverings.

In addition to the compo covered fans there is also a novel and attractive line with decorative reed coverings, which strike a distinctive note of coolness and informality.

The fans are supplied for desk, table, and bracket mounting, but their effectiveness is enhanced by mounting them on columns or standards of wood, ornamented with compo, or of reed, which have been designed to harmonize with the fans.

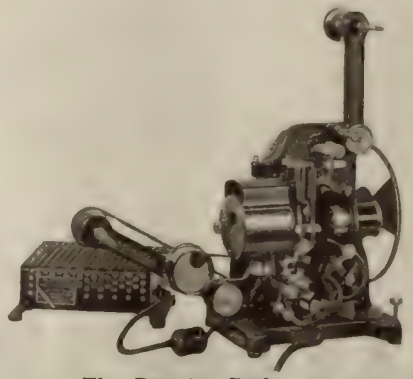
Premier Pathescope Has a Wonderful Monoplane Lamp

The manufacturers of the New Premier Pathescope announce their recent production of a wonderful new lamp of the monoplane variety, which they claim gives greater illumination than anything heretofore known to the art and to be surpassed only by the electric arc.

Mr. Cook, president of the Pathescope Company of America, Inc., says it is sometimes amusing to note the expression of amazement on the faces of users, familiar only with the early type of lamps. When they see the marvelous brilliance of the screen now easily obtained with the new lamps, which can be used on the same 4-ampere rheostat furnished as standard equipment with the former Type T-4 lamp.

The new lamp furnishes about five or six times the illumination obtainable with the earlier models, and absolutely flickerless, due to the balanced shutter characteristic of the New Premier Pathescope, and their eccentric star intermittent movement.

The illustration shows the latest model with direct motor rewind.



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HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Amusement Supply Co. Reports Motiograph Sales

THE Amusement Supply Company, Chicago's up-to-date Supply House, reports the following installations of "The Motiograph":

Idle Hour Theatre, Upland, Ind., 1 machine; Colonial Theatre, Colfax, Ill., 2 machines; Castle Theatre, Bloomington, Ill., 2 machines; E. M. Smith, Latham, Ill., 1 machine; Mayfair Theatre, 4421 Montrose avenue, Chicago, 2 machines; V. A. McGowen, Otwell, Ind., 1 machine; Woodlawn Theatre, Evansville, Ind., 2 machines; Princess Amusement Co., Albany, Ala., 2 machines; Temple Theatre, Mishawaka, Ind., 2 machines; Home Theatre, Stockton, Ill., 1 machine; W. L. Snapp, Oaktown, Ind., 1 machine.

In addition to the above it has also installed two De Luxe Motiograph machines in Chicago's newest and most up-to-date vaudeville house, the State-Congress Theatre, located on State near Congress, one block south of the loop, operated by Linick and Jacoby enterprises. This theatre opened Saturday, November 22, 1919.

Two De Luxe Motiographs at the Alcazar Theatre, 69 West Madison street, and two De Luxe Motiographs at the Casino Theatre, 58 West Madison street.

These last two theatres are located one block from the busiest corner in the world—State and Madison streets, right in the center of the Loop—and are operated twenty-four hours a day, seven days a week, 365 days a year.

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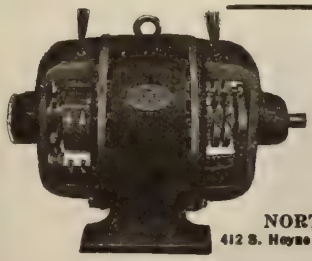

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Made by

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Gundlach
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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

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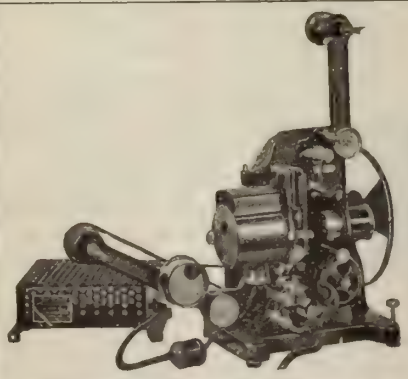

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The New Premier
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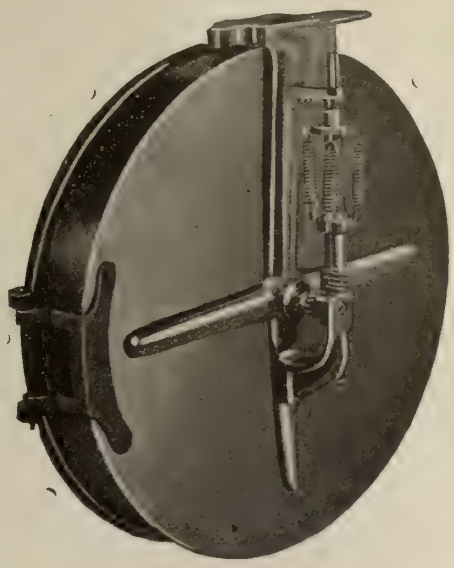

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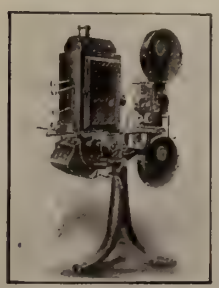

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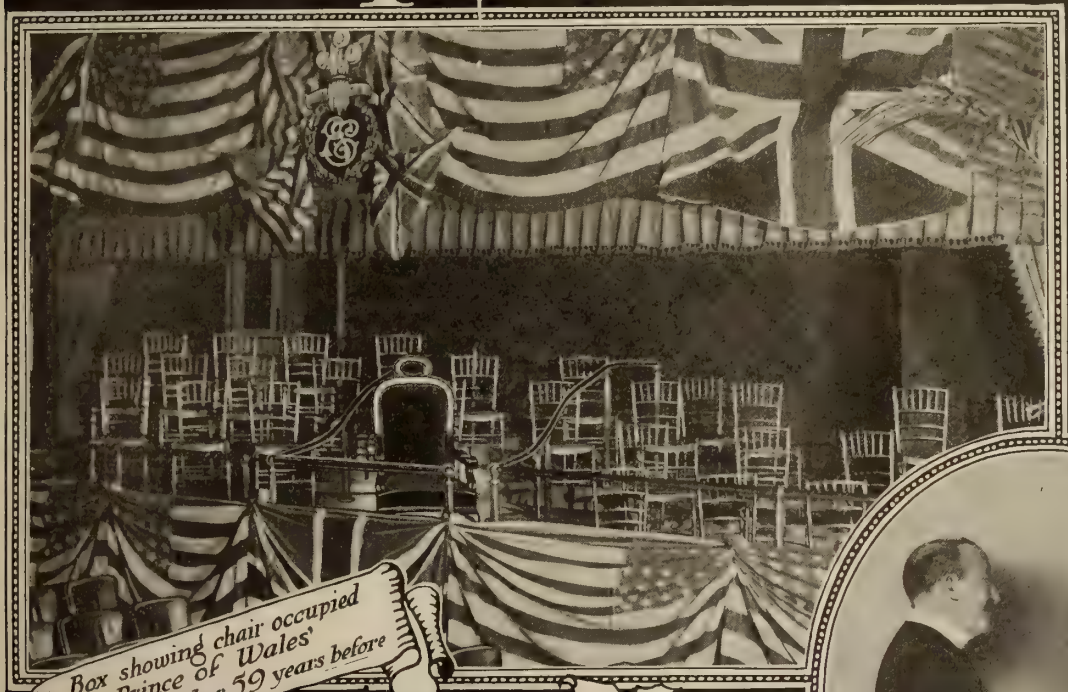

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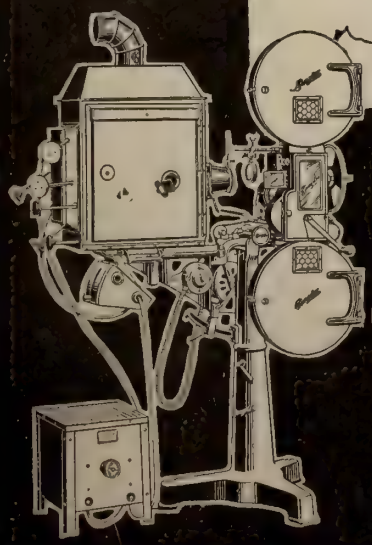

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METRO

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A MERRY CHRISTMAS
A HAPPY NEW YEAR

TO ITS READERS EVERYWHERE

FROM THE ARCTIC CIRCLE TO
THE LAST SOUTHERN OUTPOST

TO A FAMILY OF EXHIBITORS
WHOSE EYES ARE NEVER SHUT

THE
MOVING
PICTURE
WORLD

JESSE L. LASKY presents

"EVERYWOMAN"

The beauty picture supreme

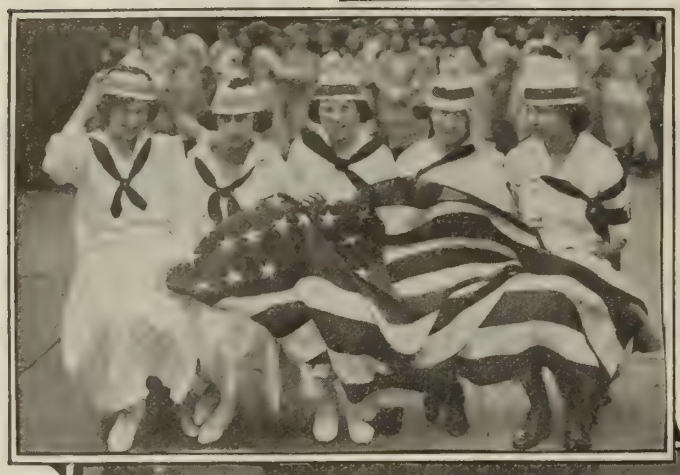
The greatest of all modern love stories.

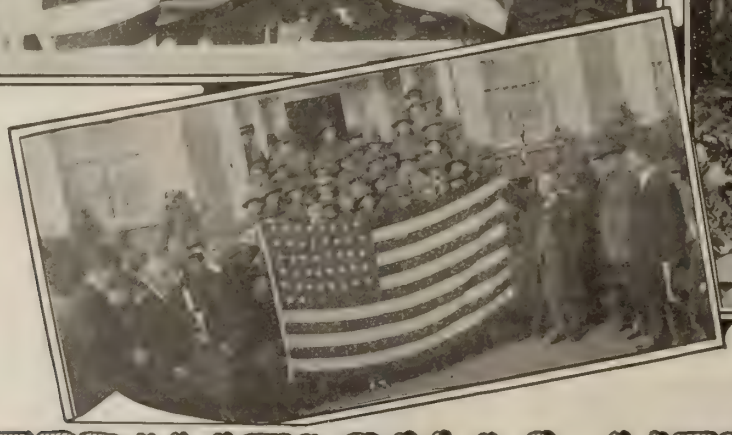
A triple-ply clean-up!

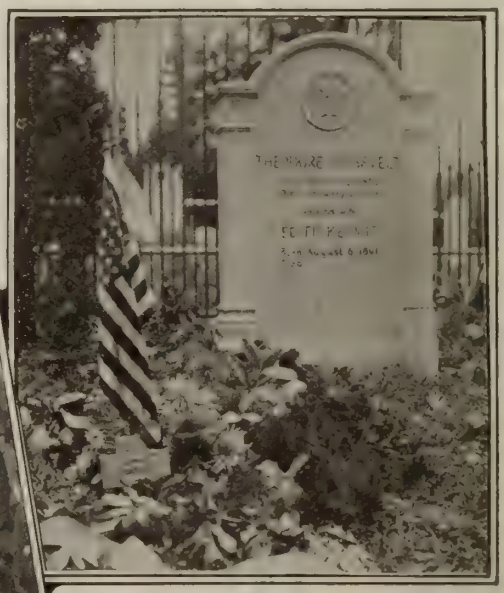
"Everywoman" is going to knock all theater records, everywhere, into a thousand bits. It is, and will continue to be a stupendous, overwhelming spontaneous success!

A Paramount Artcraft Picture

"I say without hesitation,







WE told you last week that International always picks the **best shots** and we showed you some—but here's **another** proof of that same fact—and **some more best shots** to back it up. Being always first with the **news** is only **part** of the International's service—the other part, which is just as vital to you—is the **quality of the pictures.** Book the BIG NEWS THREE through your nearest UNIVERSAL Exchange today and you'll have all the scoops and all the beats, and the **best shots always.**

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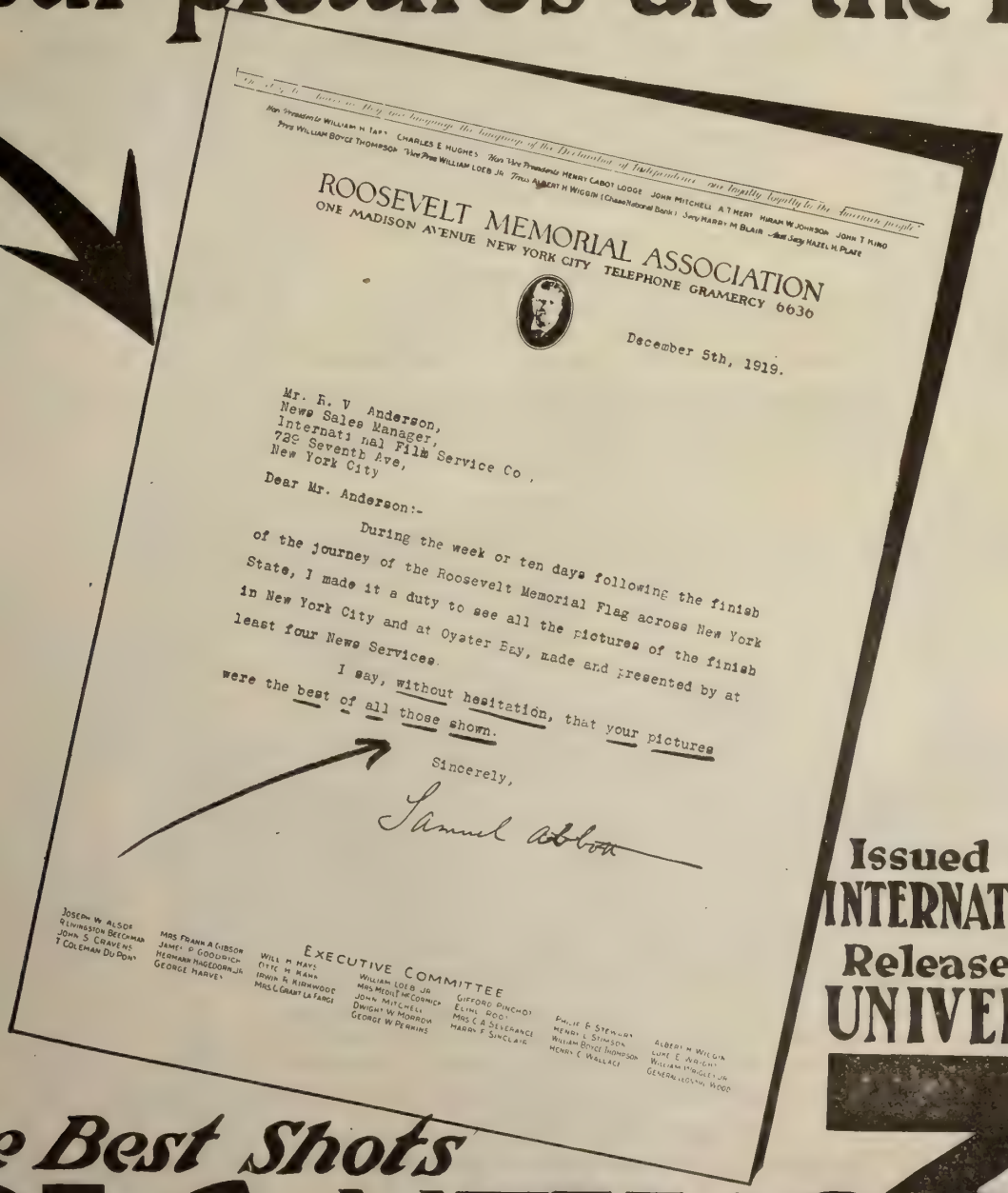

ROOSEVELT MEMORIAL ASSOCIATION
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December 5th, 1919.

Mr. R. V Anderson,
News Sales Manager,
International Film Service Co.,
729 Seventh Ave,
New York City

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Sincerely,

Samuel Abbott

EXECUTIVE COMMITTEE

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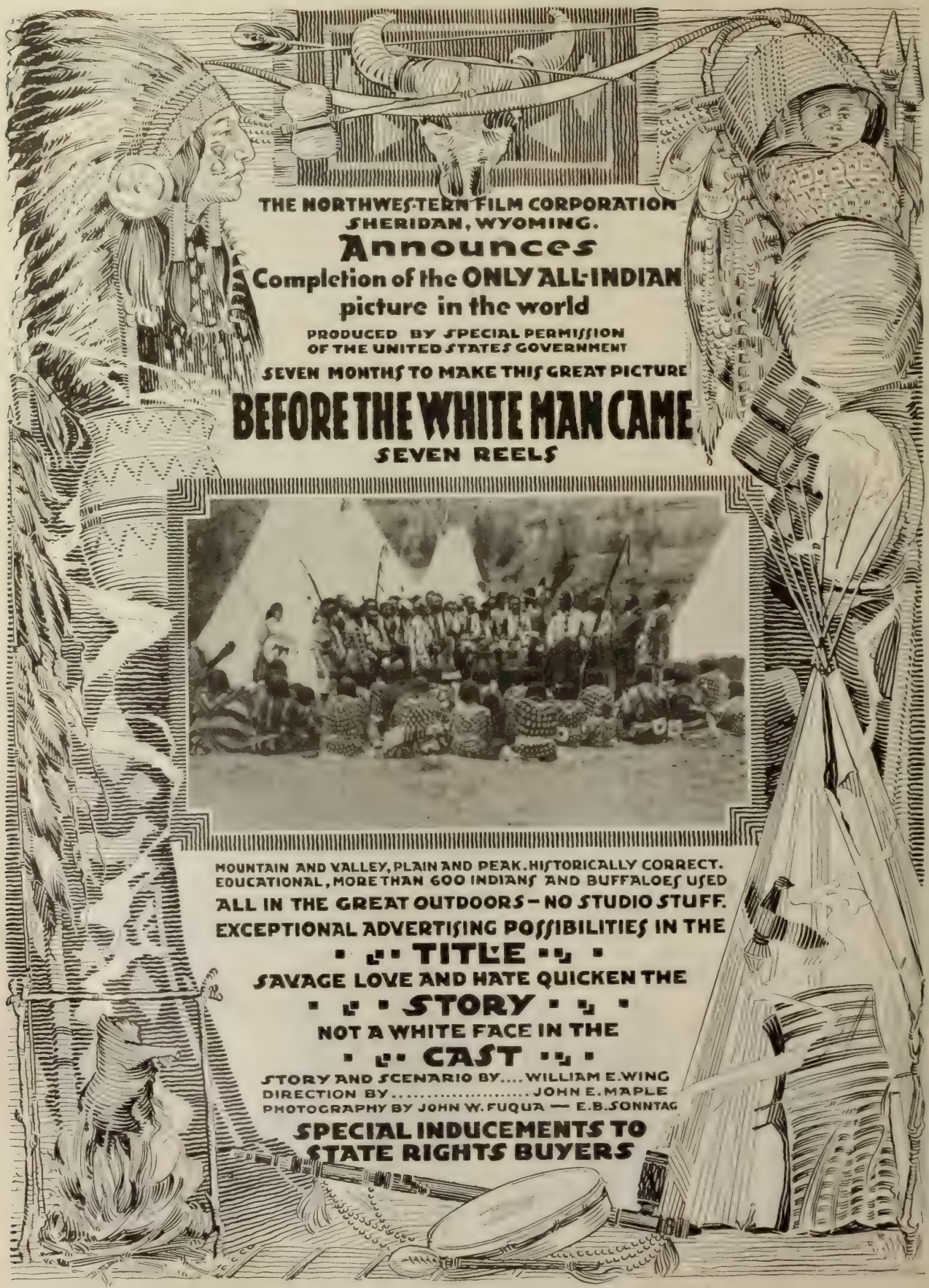
BIG NEWS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NOT A WHITE FACE IN THE
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in
"THE BROKEN MELODY"
by Ouida Bergere
Direction – William P. S. Earle

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in Pauline Phelps and Marion Short's

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A RALPH INCE PRODUCTION

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ELAINE HAMMERSTEIN

in S. Jay Kaufman's

"GREATER THAN FAME"

Scenario by Katherine Reed
Direction-Alan Crosland

Made by Selznick

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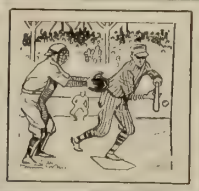

OWEN MOORE

in P.G. Wodehouse's
Saturday Evening Post Story

"PICCADILLY JIM"

Direction – Wesley Ruggles

Made by Selznick

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IN

"THE IMP"

By Elsie Janis and Edmund Goulding
Direction-Robert Ellis

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MITCHELL LEWIS in "THE LAST OF HIS PEOPLE"

Story and Direction by Robert North Bradbury

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"JUST A WIFE"

Adapted from the play by Eugene Walter
Direction – Howard Hickman

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Edward Godal presents
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Herbert Rawlinson has again proven his right to stardom with brilliant performances in every one of these pictures — a happy combination — exhibitors everywhere will profit.!

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announces its next production, now in preparation

"OIL"

Story by Guy Empey

Adaptation by William Addison Lathrop

Directed by Wilfrid North

"Oil" is an American drama of today, with gripping humor as its chief characteristic. Guy Empey plays the leading role, and is again supported by Florence Evelyn Martin, now appearing with him in the big special,

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Men who have sold every series of

ALICE BRADY

pictures agree that this Realart star never has been seen in a screen production comparable in any way to

"THE FEAR MARKET"

Directed by KENNETH WEBB.

Certainly she never has been as charming and adorable, never has had the great wealth of beautiful gowns, never has been cast in a role as sympathetic as in this powerful stage success by AMELIE RIVES TROUBETZKOY.

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Realart Pictures Corporation
469 Fifth Avenue, New York City

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A thrilling love story, a mystery of the mountains, and yet a modern society drama—

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For the State Right Buyer and Exhibitor

Murray W. Garsson
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"THE BLINDNESS of YOUTH"

You must see this picture to appreciate its many tense situations, its many thrilling incidents and, above all, its beautiful love story based on a thrilling romance of the mountains.

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A Wild animal serial of thrilling adventure, each and every episode intensely dramatic
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1919

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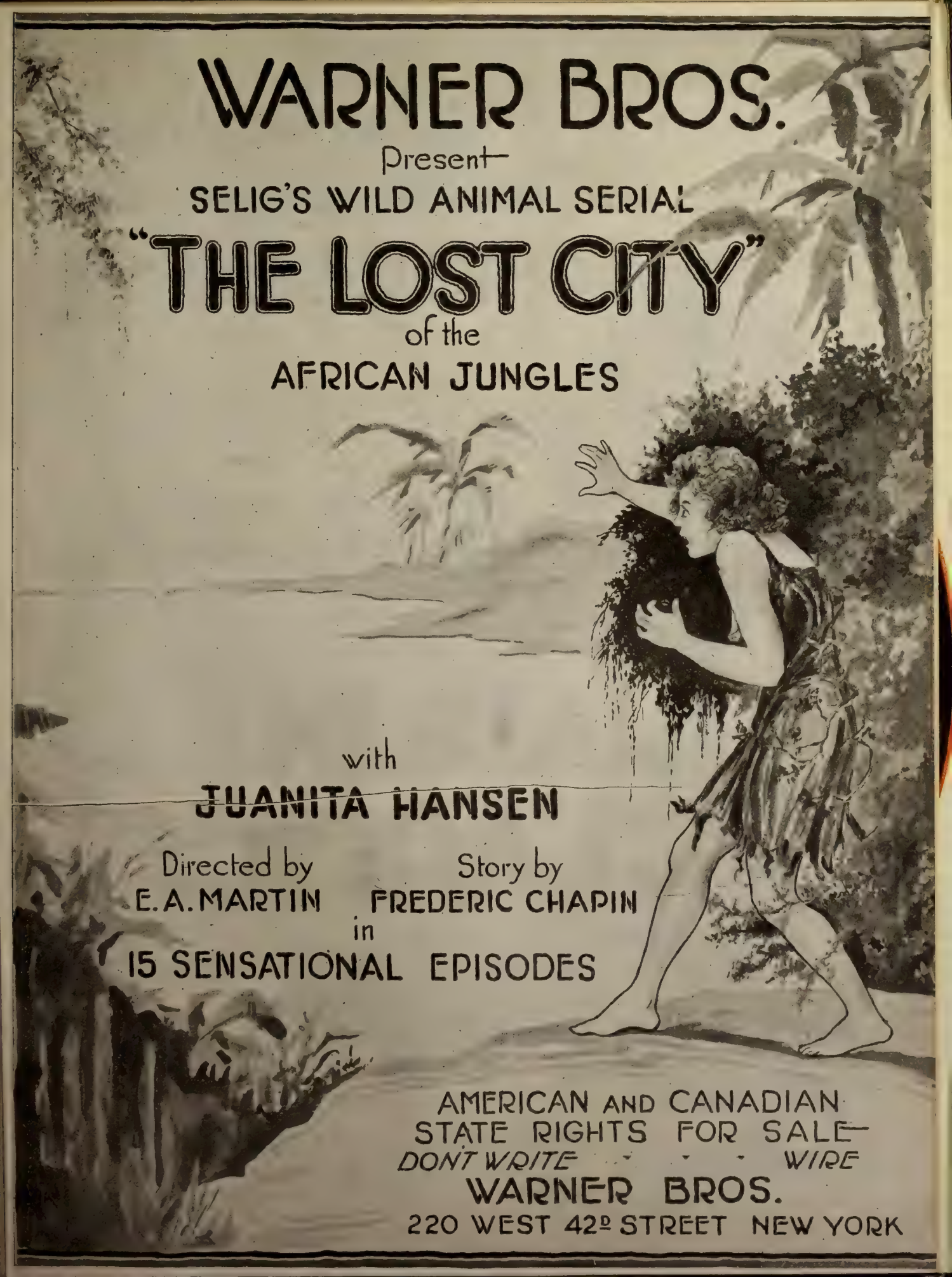
"THE LOST CITY"

of the

AFRICAN JUNGLES



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JUANITA HANSEN

Directed by
E. A. MARTIN

Story by
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15 SENSATIONAL EPISODES

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CHARLIE CHAPLIN

THE GREATEST BOX OFFICE ATTRACTION IN THEATRICAL HISTORY

in the EDITION de LUXE of the

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THE TREMENDOUS BUSINESS NOW BEING PLAYED TO BY THE FINEST THEATRES IN AMERICA WITH THESE WONDERFUL ATTRACTIONS IS THE SUBJECT OF SCORES OF TELEGRAMS FROM LEADING EXHIBITORS EVERY DAY " " "

Nothing like it has ever been seen in the history of the industry.

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The first great production that combines in equal parts entertainment and historical value.

Rich, poor, black, white, yellow- each has his adventure, humor, romance in this great E.A. MacManus production,

"The Lost Battalion."

Portrays vividly life's great passions, great sins, great sorrows, great sacrifices, great atonements! ~~

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reached the highest mark ever set in the history of the industry

THESE MASTER CREATIONS
of the Greatest Producers of
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STORY—STARS—DIRECTION
SETTINGS—PHOTOGRAPHY
All Are Perfect

These Re-created Plays, released every Third Week will be shown in the Very Best Theatres

KEYSTONE-TRIANGLE EXCHANGES

dorothy dalton

The FLAME OF THE YUKON

A THOMAS H. INCE
PRODUCTION

Released November 23rd

Dorothy Dalton's greatest picture is playing a full week's run in many of the biggest *first run* theatres in the country.

See it and know why.

KEYSTONE-TRIANGLE EXCHANGES

dorothy gish

BETTY OF GREYSTONE

Supervised by

D. W. GRIFFITH

Released December 14th

A classic of the motion picture art, re-created for the highest class audiences of to-day.

DOROTHY GISH *and* OWEN MOORE in a guaranteed success.

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charles ray

The CLODHOPPER

By MONTE M. KATTERJOHN

A THOMAS H. INCE PRODUCTION

Released January 4th

The best example of the inimitable art of Charles Ray.

The picture in which he achieved his greatest triumph.

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MISS MYNA CUNARD

The Girl of the Great Divide

IN

TWENTY-SIX TWO-REEL
DRAMATIC
FEATURES
TO BE
RELEASED
ONE
EVERY
TWO
WEEKS

SMASHING!
CRASHING!
BEAUTIFUL
PRODUCTIONS!

That will cause all others to shrink into pale insignificance.
Built to show in every first-run house in the country.

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NEW YORK CITY WILLIAM L. SHERRILL, President 310 TIMES BLDG.

The stills that tell you of the thrilling and dramatic episodes in this picture, presenting

NORMA TALMADGE

IN

"A DAUGHTER OF TWO WORLDS"

From the Famous Novel by LEROY SCOTT

Presented by JOSEPH M. SCHENCK

Directed by JAMES L. YOUNG

THE GARDEN IN WHICH JENNIE GREW—BLACK JERRY'S DIVE IN THE SLUMS.

SLIM JACKSON, THE "DIP," TAUGHT JENNIE TO FORGE CHECKS.

CAUGHT WITH "THE GOODS," SHE REFUSES TO "SQUEAL" ON HER "PALS."

DESPITE HER YOUTH, THE JUDGE THREATENS HER WITH PRISON.

OUT ON BAIL, SHE IS WHISKED AWAY BY THE "MASTER CROOK."

SHE IS PLACED IN A FINISHING SCHOOL, TO BEGIN LIFE ANEW.

FROM THE BOWERY TO FIFTH AVENUE

The amazing career of Jennie Malone, in her passage from the dance halls of the slums to the palaces of the rich, is one of startling adventure and fascinating interest.

Adapted by JAMES L. YOUNG and EDMUND GOULDING

Photographed by DAVID ABEL

Technical Director—WILLARD REINECK

THE HABITS OF THE SLUMS AROUSE THE SCORN OF THE ARISTOCRATIC RICH.

BUT SHE FIGHTS HER WAY TO RESPECT WITH HER FISTS.

SH-H! IT'S A BURGLAR! OR MAYBE IT'S JUST A MIDNIGHT FROLIC.

SWEETHEARTS ARE BARRED, BUT LOVE WILL ALWAYS FIND A WAY.

INTRODUCED INTO FASHIONABLE SOCIETY AT THE HOME OF HER CHUM.

FOR THE FIRST TIME, SHE VISITS THE GAY CAFES OF BROADWAY.

A "First National" Attraction

The First of

NORMA TALMADGE'S

PICTURES FOR FIRST NATIONAL

This fascinating and popular star will appear in a series of new and better pictures than ever before. Every one a money getter.

CAUGHT AGAIN! BUT THIS TIME THE JUDGE IS NOT SO STERN.

THE SHADOW OF HER PAST LOOMS UP WITH "SLIM, THE DIP," NOW A SOCIETY DANCER.

BACK TO THE SLUM DIVE, SHE TELLS HER FATHER OF SLIM'S THREAT.

RETURNING, SHE IS CAUGHT FOR A THIEF, BUT FORTUNE SAVES HER.

SLIM IS INVITED BACK TO THE OLD BOWERY DANCE HALL

BLACK JERRY'S METHOD OF INFORMING SLIM TO LEAVE JENNIE ALONE.

"A DAUGHTER OF TWO WORLDS"

A story by the author of "Mary Regan," in which the daughter of Black Jerry, a dive keeper in New York, is rescued in the nick of time from her environment and the police court, and after a series of escapades finally is introduced into Gotham's exclusive society.

PROSTRATED BY FEAR OF EXPOSURE OF HER PAST IN THE UNDERWORLD.

THEN LOVE COMES SUDDENLY AND SHE TELLS HER LOVER ALL.

A REWARD FOR THE RICH PAPA-IN-LAW TO BE.

RETROSPECTION ON HER WEDDING EVE, HAVING WON HER HEART'S DESIRE.

PREPARING FOR THE DAY WHICH IS TO MAKE HER A HAPPY BRIDE.

THE GARDEN TO WHICH JENNIE IS TRANSPLANTED BY LOVE.

A "First National" Attraction

First National has just bought

"The _____

Adapted from the Story "The Shining Band"

A Sensational, Dramatic,

With Grace Darling, Ramsaye Wallace, E. S. Ratcliffe,

A mid-January Release

the B. A. Rolfe Production

(WATCH FOR ANNOUNCEMENT OF TITLE) ”

---

by ROBERT W. CHAMBERS

Box Office Attraction

Marc McDermott and other well-known players

Directed by B. A. Rolfe and Chester DeVonde
Adapted by Chas. A. Logue
Produced by A. H. Fischer Features, Inc.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

ON THE TRAIL of the CONQUISTADORES

(in Five Parts)

A Vivid and Colorful Story of a Picturesque People engaged in their Daily Business of Life, Entertainingly Woven into a Romance of Lovers.

A REAL NOVELTY—The First of

TALES OF THE TROPICS

Through swamp and virgin forest; over mountain trails; into the craters of volcanoes; floating down tropical streams; digging into half-buried ruins thousands of years old; into the heart of the real Indian country we traveled, ever seeking the unusual, the primitive and the beautiful.

To those who love life and nature, to the student and to the stay-at-home with the love of adventure, "TALES OF THE TROPICS" will make an immediate appeal through their fidelity to detail, wealth of tropical color, and primitive picturesqueness.

Some territories are still open for live-wire independent exchangemen.

Produced By

WILLEMSEN & CO.

COSMOPOLITAN FILMS — WILLEMSEN & CO. PRODUCERS

"Cosmopolitan Films"

428 Camp St.

New Orleans.

And this is
REX BEACH'S
Greatest Picture

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Two men and a woman fight with grim desperation for a tremendous stake--the silver horde of salmon that sparkles in an Alaskan river. A Rex Beach wonder drama!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

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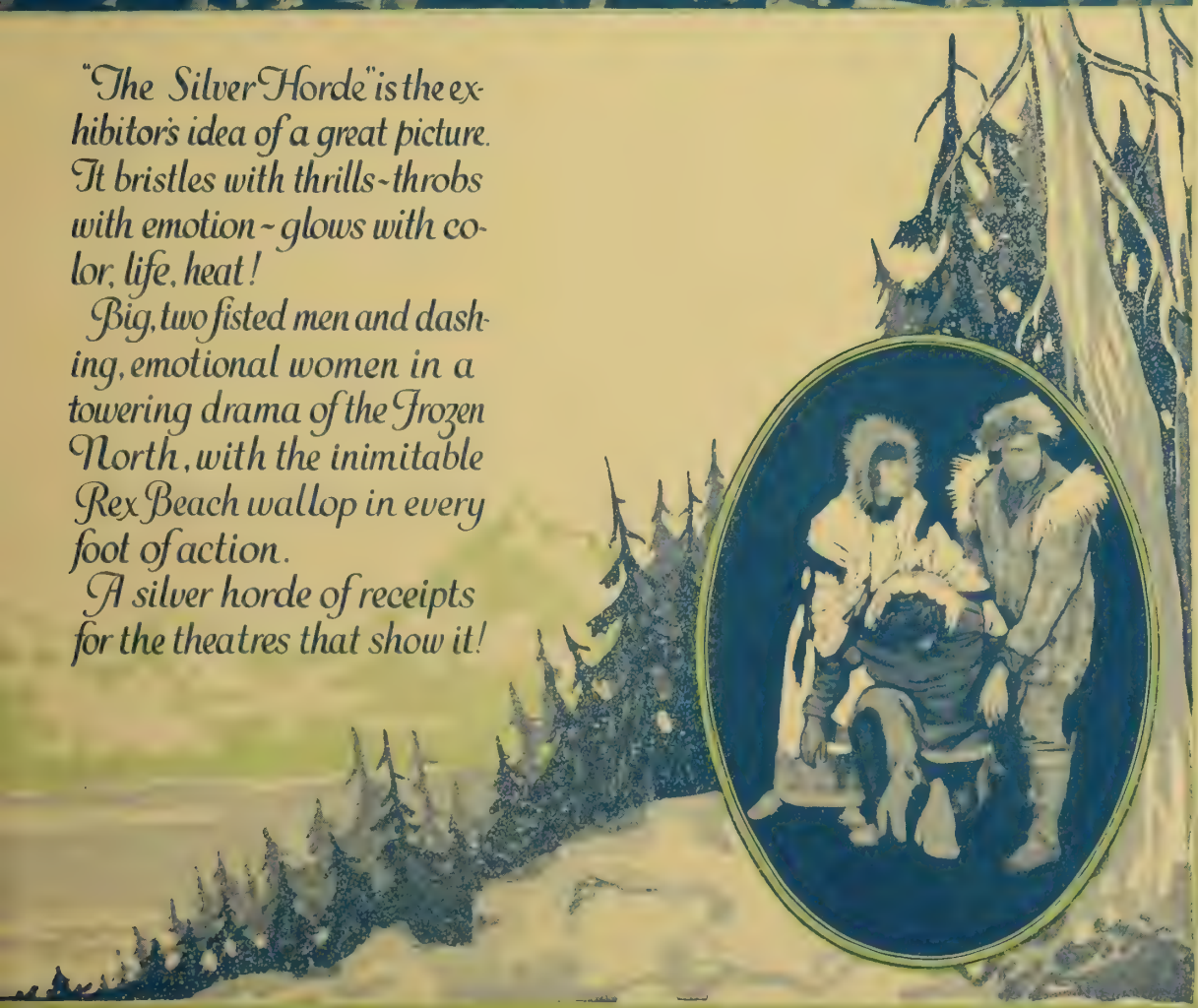
"The Silver Horde" is the exhibitor's idea of a great picture. It bristles with thrills - throbs with emotion - glows with color, life, heat!

Big, two fisted men and dashing, emotional women in a towering drama of the Frozen North, with the inimitable Rex Beach wallop in every foot of action.

A silver horde of receipts for the theatres that show it!



FAMOUS STORY

THE SILVER HORDE

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Every Rex Beach Picture is a money-magnet. You know that as well as we do, and that's why you'll book "The Silver Horde" and back it to a finish!

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FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

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SAMUEL GOLDWYN President

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

WATER, WATER, EVERYWHERE

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

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SAMVEL GOLDWYN *President*

John Fox Jr's book, dog-eared and lovingly be-thumbed will be found in every American family worthy of the name. Jack Pickford's dashing personality adds a new lustre to this most beautiful of pictures.

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

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JESSE L. LASKY PRESENTS

CECIL B. DEMILLE'S

PRODUCTION

"MALE AND FEMALE"

From J.M. Barrie's famous play "The Admirable Crichton".
Adapted for the screen by Jeanie Macpherson.

A PARAMOUNT ARTCRAFT PICTURE

multiply this message by 15,000

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FAMOUS PLAYERS LASKY CORP
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MALE AND FEMALE OPENED ENGAGEMENT YESTERDAY WEST END LYRIC THEATER TO RECEIPTS THAT EXCEED THE FORMER HIGH FIGURE FOR THIS HOUSE BY SIXTY PERCENT ALL COMMENTS CONCERNING PICTURE EXTREMELY GOOD AND PROSPECTS ARE BUSINESS WILL CONTINUE RECORD BREAKING.

G.E.AKERS

and that's the kind of business "Male and Female" is doing and will do everywhere! —for you, too!

Paramount Pictures

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CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

Volume 50
Number 9

McCLURE'S

FREDERICK L. COLLINS, *Editor* CHARLES HANSON TOWNE, *Managing Editor*

JULY
1918

"Over Tavish's shoulder I saw it, too. It looked like. . . . I clutched Tavish for support"

Illustrations by W. H. D. Koerner

Behind the Door

by Gouverneur Morris

I COULDN'T sleep for a cent. I was either wide awake and worrying about things that weren't of the slightest importance, or else I was ridden by nightmares. This was natural enough, but mighty unpleasant. Tavish, the mate, was having a bad night, too. Sometimes, when we were both awake at the same time, we talked.

"Damnation," said Tavish once, "you might know that soon or late the German streak would crop out in him; never showed a sign of it before, though."

"Blood's a thick thing," I answered. "Personally, though, I didn't want to see the man drown. And I'd started to turn away when the skipper jumped — how high is the bridge above sea level?"

"A good thirty-five feet."

"In or out of the movies," I said, "I never saw a finer rescue."

"Oh, that part was all right. What gets my goat is the way the skipper coddled the brute when he got him aboard; puts him in his own bed, has blankets and grog heated special. That torpedo didn't *much* more than get by."

Tavish shivered as if he were cold. I could hear him. "I suppose," I said, "that when you've saved a man's life you can't help kind of softening toward that man — but what a peach of a shot Ryan made! First crack right out of the box! I suppose they felt so sure the torpedo would get home that they came up. Idiots!"

"How does Captain Krug know," said Tavish, "that the German commander — what is he, a lieutenant? — hasn't murdered women and children? By Gawd, I think it's sickening, and I'll tell him so."

"I won't go as far as that," I said, "but it sickens me, too."

Tavish got up, stepped into his sea boots, and went

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Released on

THOMAS H. INCE *presents*

HOBART BOSWORTH

DEC. 14

BY
Gouverneur Morris
PICTURIZED BY
LUTHER REED

DIRECTED. . . BY
IRVIN WILLAT
A
THOMAS H. INCE
production

in "Behind the Door"

A Paramount Artcraft Picture

THAT story of Gouverneur Morris' in McClure's was a masterpiece of absorbing fiction. The public responded to it as steel answers to the magnet. It was not a pink-tea story, or a lah-de-dah close-up of pretty frocks in a flower garden. It was a grim, compelling, enthralling story of inexorable power, and with a punch!—*what* a punch!

Thomas H. Ince saw great possibilities in this story and purchased it. He selected an admirable cast and a great star and devoted his time and his constant supervision to it. The result is one of the most vital and absorbing screen dramas ever created.

We hear a great deal about "different" pictures these days, but it is a rare experience to witness a really different production. "Behind the Door" is like no other screen drama ever offered to the public. Artistically it is flawless; viewed from the box-office angle it offers almost unlimited possibilities. It will unquestionably be one of the most talked about pictures of recent years, both as regards exhibitors and the picture public.

And the public will read of it, see it, talk about it, argue about it, write letters about it, see it again, think about it, talk more about it and advertise it for days and days. And that's where you come in!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

MAURICE TOURNEUR'S

is one of the great

A

"VICTORY"

pictures of the year

A Sentence or Two at Random

"Maurice Tourneur has created a moving and effective picture drama for Paramount out of the novel 'Victory,' one of the greatest narratives ever written in English" (Variety). "It will not entertain the little folk, but it will provide grown-ups with something approximating the best the screen affords" (Exhibitor's Herald). "It achieves the Conrad atmosphere in a thoroughly well-knit story, full of life and action" (Brooklyn Eagle). "The audience was thrilled" (Brooklyn Times) by "an original and interesting picture, a refreshing change from the conventional" (Moving Picture World). So "if you are looking for the unusual you will find it in 'Victory'" (Wid's).

"Victory" is a Good Picture and Will Make You Money

by
Joseph Conrad
Scenario by
Stephen Fox
Produced by
Maurice
TOURNEUR

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

ARTCRAFT PICTURES

Paramount Artcraft Picture

Now ready in all branches for pre-release presentations

J. PARKER READ JR'S.
second tremendous special production

LOUISE GLAUM
in
The LONE WOLF'S DAUGHTER

By
LOUIS JOSEPH VANCE

Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

An astounding star in one of the great productions of all time

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor Apollo Trading Corp.

Only the limitations of the English Language kept the Critics from saying more than this

MOVING PICTURE WORLD: J. Parker Read, Jr. has one of the most elaborately produced and powerfully enacted melodramas ever screened in this newest Louise Glaum special. Seven rich, wonderful reels of magnificent settings; diversity of locations. An especial triumph for Louise Glaum and her fine, associated player, Edwin Stevens.

TOM HAMLIN'S LETTER: All screen fans and the gallery gods now in the downstairs seats will go wild over this big J. Parker Read, Jr. seven-reel special. This hardened old reviewer of motion pictures was highly entertained and closely held by it. Louise Glaum scores big.

MOTION PICTURE NEWS: J. Parker Read, Jr. has taken this stirring Louise Joseph Vance story and given it production with a final kick in it stronger than wood alcohol. Here is our estimate of its theatre values: Large metropolitan first runs, big puller and very pleasing. Class houses, good puller and pleasing. Family houses, big puller. Neighborhood houses, strong puller and exceptionally pleasing. Material served fast with suspense, augmented by a romantic trend. Everybody will thoroughly enjoy it.

EXHIBITORS TRADE REVIEW: Clothed with beautiful and lavish sets, this production affords exhibitors with a melodrama containing real thrills, a consistent and interesting romance and entertaining possibilities far beyond denial. Having bid farewell to vampire roles forever, Louise Glaum now achieves her greatest success and shows her immense dramatic versatility.

MORNING TELEGRAPH: Typically moving-picturesquely entertaining is this lavish and made-without-thought-of-expense production of "The Lone Wolf's Daughter;" Louis Joseph Vance at his most thrilling best. The players supporting Miss Glaum mean a heavy salary list for the producer, J. Parker Read, Jr.

NEW YORK REVIEW: Rival producers may dispute the claim that "The Lone Wolf's Daughter" is the biggest melodrama ever screened, but there are not many picture patrons who can say they ever saw a better or bigger one. And the patrons are the final jury. This production cannot be too highly praised. Miss Glaum never before appeared to such great advantage and Edwin Stevens is wonderful.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor Apollo Trading Corp.

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

THE LORD LOVES THE IRISH

By Monte M. Katterjohn

Directed by Ernest C. Warde

Miles Machree has the luck of the Irish.

In love. In fighting. In politics. In getting to the top.

He smashes rough and tumble through barriers. He wins where others fail.

With the Irish rogue-light in his eyes, the brogue on his tongue he "helps run America" and wins the girl he set his heart on in the beginning back on an Old Country bog.

A pippin of a picture.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

ROBERTSON-COLE

Announces

SESSUE HAYAKAWA

in

The Tong Man

Produced by HAWORTH

Directed by William Worthington.

ROBERTSON-COLE

GASNIER
presents

LEW CODY
in

The Beloved Cheater

ROBERTSON-COLE SPECIA

A wonderfully different picture

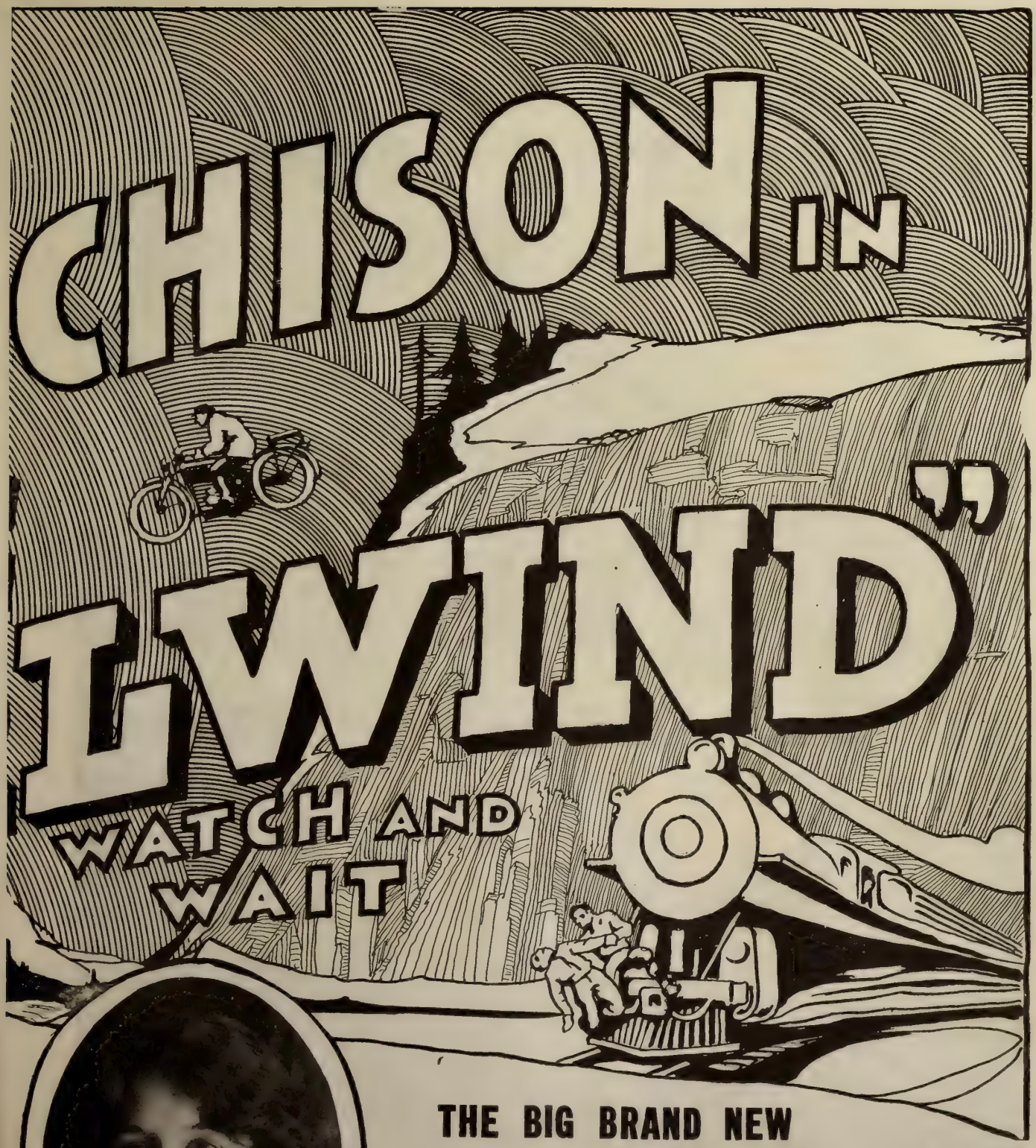
If the Robertson-Cole Representative hasn't called on you about this unusual production, you call on him

COMING! COMING! COMING!

THE SERIAL EXTRAORDINARY

15 Amazing Episodes 15

COMING—Charles Hutchison, the fearless daredevil Star of serials in the mightiest serial sensation in years—the serial supreme—the serial wonderful—the serial thrilling—"THE WHIRLWIND"—in 15 of the most amazing installments ever recorded in films—A tremendous human interest story of a stolen fortune of giant proportions—a love story of gripping interest—with new ideas—new stunts such as will thrill any and every living human being. REMEMBER "THE GREAT GAMBLE" and its smashing success? Then get this—"THE WHIRLWIND" was written and produced by the same genius, JOSEPH A. GOLDEN, the peer of all serial makers of the present day.



THE BIG BRAND NEW MIGHTY SERIAL THRILLER

"THE WHIRLWIND" is immensely more than the alluring title conveys—"THE WHIRLWIND" is a monumental thriller—with the great Hutchison in unbelievable stunts of daring never yet seen on the screen. It will rock the serial world. It will draw and play capacity. It will astonish the trade and the public—KEEP YOUR EYES OPEN FOR FURTHER BIG ANNOUNCEMENTS—and if you want further facts write or wire immediately to ALLGOOD PICTURES CORPORATION.

A House Packer Without a Rival

Written and Directed by **JOSEPH A. GOLDEN**

ALLGOOD PICTURES CORPORATION
815 Longacre Bldg., New York

A. Alperstein, Gen'l Mgr.
E. S. Manheimer, Foreign Sales Rep.

"WHEN THE CLOUDS ROLL BY"

Combines all those elements of popular appeal that have made

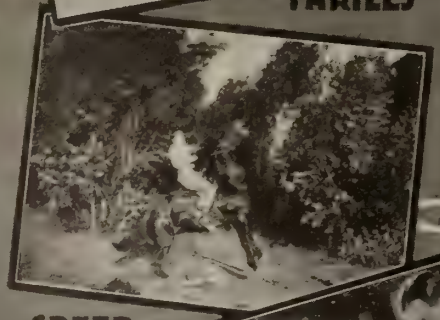
DOUGLAS FAIRBANKS

LAUGHS

THRILLS

name the box-office power that it is.
Released December 29th
Now Booking

With proper exploitation and the length of run it deserves "When the Clouds Roll By" Should prove a banner attraction for every theatre


SPEED

LOVE

ACTION

UNITED ARTISTS CORPORATION
Mary Pickford
Charlie Chaplin
Douglas Fairbanks
D.W. Griffith

UNITED·ARTISTS·CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

TO THE
MOTION PICTURE THEATRE OWNERS OF AMERICA

Advertising on the screen is a very serious problem. The exhibitor must, above all things, consider the rights of his patrons. No doubt there are pictures in which the advertising and the entertainment value are inseparably bound up. No other kind of pictures, under this plan, will be shown on his screen, because no picture will be offered **until it has been passed by a supervising committee composed of exhibitors.**

All industrial and educational films to be shown hereafter must be **controlled and supervised by exhibitors,** because they own the screens. Under no circumstances will the exhibitors delegate their rights to supervise their screens to any producing company whatever.

The burglar who is caught with the goods and offers to surrender part of his loot in exchange for a license to burglarize in the future is not an impressive figure morally or from a business standpoint.

Some of the producers who contracted with big advertisers for the use of our screens without our consent are in the position of the man who has raised money by putting a mortgage on a piece of property to which he has no title.

DON'T SIGN ANY CONTRACTS THAT WILL MORTGAGE YOUR SCREEN TO ANY FILM PRODUCER. GET IN TOUCH WITH ANY OF THE UNDERSIGNED.

Under pressure applied by activities of the Screen Protection Committee, new propositions and offers, more or less vague and indefinite, are being made to the exhibitor to induce him to mortgage his screen in the interest of individuals and film producing corporations.

Under the plan worked out by this committee, all money derived from advertising in the pictures shown in each state go to the state organization for the exhibitors of that state to use as they see fit.

We, the undersigned, have no connection whatever with any alleged, or so-called, "national" exhibitors' organization.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK STATE
Sydney S. Cohen, Pres.; W. H. Linton, Utica, Treas.; S. I. Berman, Secy.; Jules Michaels, Buffalo, Chairman Executive Board.

MIAMI VALLEY EXHIBITORS' ASSOCIATION
Ohio, Kentucky, West Virginia and Indiana.
John Seifert, Pres.; A. W. Kinzler, Treas.

NORTHWEST EXHIBITORS' CIRCUIT
Washington, Oregon, Montana and Idaho.
J. C. Clemmer, Pres. and Treas.; H. B. Wright, Secy.

CLEVELAND MOTION PICTURE EXHIBITORS' ASSOCIATION
H. H. Lustig, Pres.; Sam Bullock, Exec. Secy.; W. J. Slimm.

AMERICAN EXHIBITORS' ASSOCIATION OF PENNSYLVANA AND WEST VIRGINIA
Fred J. Herrington.

KANSAS CITY EXHIBITORS' ASSOCIATION OF MISSOURI
A. M. Eisner, William Flynn, Jack H. Roth, B. M. Achtenberg.

ILLINOIS EXHIBITORS' ALLIANCE
George D. Hopkinson, John H. Frundt, F. W. Hartman, V. B. Langdon, H. Von Meeteren, M. O. Wells, Chicago; Joseph Hopp, Rock Island; D. M. Rubens, Joliet; Charles Lamb, Rockford; W. E. Burford, Aurora.

MICHIGAN EXHIBITORS' ASSOCIATION
J. C. Ritter, George A. Harrison, Harlen P. Hall, Fred Rumler, John R. Odell, Harry Oppenheim, Peter Jeup.

SOUTH CAROLINA EXHIBITORS' LEAGUE

NORTH CAROLINA EXHIBITORS' ASSOCIATION
H. B. Varner, Secy. and Treas.; A. F. Sams.

LOS ANGELES (CALIFORNIA) THEATRE OWNERS' ASSOCIATION

COLORADO EXHIBITORS' LEAGUE

EXHIBITORS' PROTECTIVE LEAGUE OF MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA AND IOWA
C. W. Gates, South Dakota, Pres.; E. E. Nemec, Minnesota, Secy.; S. S. Picker, Michigan, Chairman Executive Board; P. W. Myers, North Dakota; J. C. Collins, Iowa; A. L. Robarge, Wisconsin; J. E. Gould, Minnesota; J. J. Larkin, Minnesota; S. G. Latta, Minnesota.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF WISCONSIN
H. J. Stoerger, Pres.; P. Langheinrich, Sr., Secy.; E. Langmalk, F. C. Seegert, S. Bauer, W. A. Schoen, A. Dietz.

Arrangements with organized exhibitors in New England, the South and other territory are now being completed.

Committee On Organization for Protection of the Screen

SYDNEY S. COHEN, New York, Temporary Chairman **SAM BULLOCK, Cleveland, Temporary Secretary**

Temporary Headquarters of the Committee

ROOM 708, TIMES BUILDING **NEW YORK CITY**

One of the first exhibitors in the United States to thoroughly appreciate the possibilities of motion pictures and to realize the necessity of a proper and dignified presentation, with proper music, was Samuel L. Rothapfel, formerly director of the Rialto and Rivoli Theatres, New York City, and now director of the new million dollar theatre, The California, Los Angeles, California.

Every succeeding year since Mr. Rothapfel entered the business, he has shown constant improvement in his methods, and a deeper conception of the possibilities, until today, exhibitors all over the world, consider him without a superior in his line of work, and agree he is a past master in judging the quality of a motion picture from the standpoint of the theatre patron.

In a letter dated December 4th, to Mr. H. H. Hicks, Manager of the Los Angeles Branch of Vitagraph, **MR. ROTHAPFEL SAID:—**

"The Larry Semon comedy, THE HEAD WAITER, which I played at the California Theatre, week of November 30th, I consider as good as any comedy that I have seen during the past year.

"Nothing but favorable comments have been heard and the people laughed continuously, and from their tummies.

"No exhibitor can make a mistake in booking this comedy and featuring it in a big way.

"It will make a great many friends for Larry and I am looking forward anxiously for the Larry Semon comedies that are to follow."

PERCY and FERDIE HALL-ROOM

WISH YOU

A MERRY, MERRY CHRISTMAS—

and A

PROSPEROUS NEW YEAR

TOPICS OF THE DAY

SELECTED BY

The Literary Digest

WHEN THE LITERARY DIGEST "TOPICS OF THE DAY" IS FLASHED ON THE SCREEN

Pathé Distributors

—Produced by Timely Films, Inc.

'Tis a Mark of Distinction to be an Exhibitor of Topics of the Day SELECTED BY The Literary Digest

BACKED by a year's success in creating merriment for millions, "Topics of the Day" has established a reputation for being an irresistible laugh-maker for any audience.

The Hit of the Show on the Big Time
The Hit of the Show in Your Theater—

TOPICS OF THE DAY

Selected from the Press
of the World by

The Literary Digest

THE LITERARY DIGEST, which has been conducting an immense newspaper advertising campaign for many months, will feature "Topics of the Day" in its big advertisements to be printed on December 19 and 20 in more than three hundred of the leading newspapers in the United States and Canada. In the issue of the "Digest" for December 20th it will also carry a story describing this inimitable film feature to its millions of readers situated in every section of North America.

TOPICS OF THE DAY is now being shown in all the B. F. Keith, Proctor, and Orpheum circuit theaters, as well as in a large majority of the leading motion-picture houses in America.

"One of the startlingly successful innovations of the current season is "The Topics of the Day" single reel, manufactured by Timely Films, Incorporated, from The Literary Digest pages and distributed by Pathé. It is a national and international success. Its popularity bears the stamp of permanency."—*Exhibitors' Herald*, Chicago, Ill.

'Tis a Mark of Distinction to be an Exhibitor of Topics of the Day
SELECTED BY
The Literary Digest

"Our program would not be complete without it. We are on our second year's service."—*Moe Mark*, Strand Theater, New York.

"There were more laughs in "Topics of the Day" at Keith's Colonial Theater than the Chaplin antics brought forth."—*Variety*, New York.

ISSUED WEEKLY

Producers
TIMELY FILMS, Inc.
1562 Broadway, N. Y.

Canada
SPECIALTY FILM IMPORT, Ltd.
Montreal, Que.

PATHÉ, DISTRIBUTERS

Jesse D. Hampton *presents*

BLANCHE SWEET

in the photodramatization of

BRET HARTE'S famous story "CRESSY"

"FIGHTING CRESSY"

Bret Harte was the greatest writer of the "Golden Period" of the Far West that the country has produced. He wrote of real people and real happenings. His stories are full of human interest, of pathos, of drama.

"Cressy" has now been transferred to the screen with all its beauty and thrill intact.

Pathé Distributors

CHARMING

RUTH ROLAND

with a popularity equal to the circumference of the earth, in her own serial

The Adventures of Ruth

Miss Roland is a certain asset to the ticket window - - -
In Pathé serials she has proven herself to be a sure-fire attraction.
"The Adventures of Ruth is her own story and her own production - - -
Advertised Nationally
Coming Dec. 28th -

Adapted for the screen by Gilson Willets

Produced by Ruth Roland Serials, Inc.

He Rocks Their

Harold Lloyd in the

S. L. Rothapfel says:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE SYMBOL

Telegram — Blue
Day Letter — Blue
Night Message — N L
Night Letter — N L

RECEIVED AT B34D 49 NL

1919 NOV 19 AM 6 05

LOS ANGELES CALIF 18

MANAGER PATHE EXCHANGE INC
25 WEST 45 ST NEWYORK NY

HAVE BOOKED LLOYD COMEDIES AFTER SEEING THREE OF THEM PROJECTED FOR ME THE FIRST ONE BUMPING INTO BROADWAY SHOWING HERE THIS WEEK HOUSE ROCKED WITH LAUGHTER THERE IS NO QUESTION IN MY MIND OF MR. LLOYDS INSTANTANEOUS SUCCESS AND WILL PLACE HIM IN THE FRONT RANK OF SCREEN COMEDIANS.

S L ROTHAPFEL.

The Strand Theatre of New York

Mitchel H. Mark Realty Corporation
Owners and Operators

December 17, 1919

Pathe Exchange, Inc.
25 West 45th Street
New York, N. Y.

Gentlemen -

I think the Pathe Exchange is to be congratulated on having the distribution of the new two reel Harold Lloyd comedies.

"BUMPING INTO BROADWAY" was one of the best comedies that has played at the Strand for a long time. In both our New York and Brooklyn houses it was a riot of fun with the audiences, and in its originality, the cleverness of its titling, and in the whole line of its fun, it is safe to predict that Harold Lloyd from now on will be just double the favorite he was in his single reel releases

Yours very truly,

MANAGING DIRECTOR.

JE-K

Jack Eaton says:

Billy Connors of the Marion Theatre says:

THE MARION THEATRE CO.

OPERATING

PICK OF THE PLAYS

MARION INDIANA

Produced by Hal Roach

Pathé Distributors

Houses With Laughter—

Special $100,000.00 Two Reel Comedies

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

K81 CH 31 COLLECT NITE

1919 NOV 27 AM 3 28

SEATTLE WASH NOV 26

ASST DIRECTOR OF EXCHANGES PATHE EXCHANGE INC 25 W 45 NEWYORK NY

BUMPING INTO BROADWAY EVERYTHING PATHE CLAIMED AUDIENCE HILARIOUS DURING TIME IT IS SHOWN EXTREMELY FUNNY BUT CLEAN THROUGHOUT USED HALF PAGE AD ON OPENING THIS COMEDY WELL PLEASED WITH RESULTS

JAMES Q CLEMMER.

James Q. Clemmer says

The Ogden Theatre says

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE-PRESIDENT

RECEIVED AT

880TNYSM 69 BLUE

SALTLAKE UTAH 1134A NOV 17 1919

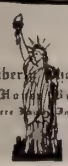
PATHE EXCHANGE INC

NYK

WIRE READING AS FOLLOWS JUST RECD FROM OGDEN THEATRE OGDEN UTAH HAROLD LLOYD IN BUMPING INTO BROADWAY POSITIVELY GREATEST KNOCKOUT OF THE YEAR STOOD THEM UP FOR OVER THREE HOURS WANT TO THANK YOU FOR BOOKING ME THE BIGGEST HIT OF THE SEASON STOP THIS MAKES US FEEL FINE ESPECIALLY CONSIDERING THE FACT THAT MISTER PEERY OF THE ABOVE THEATRE THOUGHT SURE HE HAD OVERSOLD ON THESE NEW LLOYDS

PATHE EXCHANGE INC

734PM



November 20, 1919

Pathe Exchange,
Indianapolis, Indiana.

I think the Harold Lloyd comedy, Bumping Into Broadway" is by far the best comedy that has ever been in this house. It kept the house roaring from beginning to end. There is no doubt in my mind that Lloyd is the cleverest comedian on the screen today.

Very truly yours,

B.W. Brentlinger

B.W. Brentlinger of the Liberty Theatre, Terre Haute, says:

Pathé Distributors

Pathé
Distributors

A BLACKTON PRODUCTION

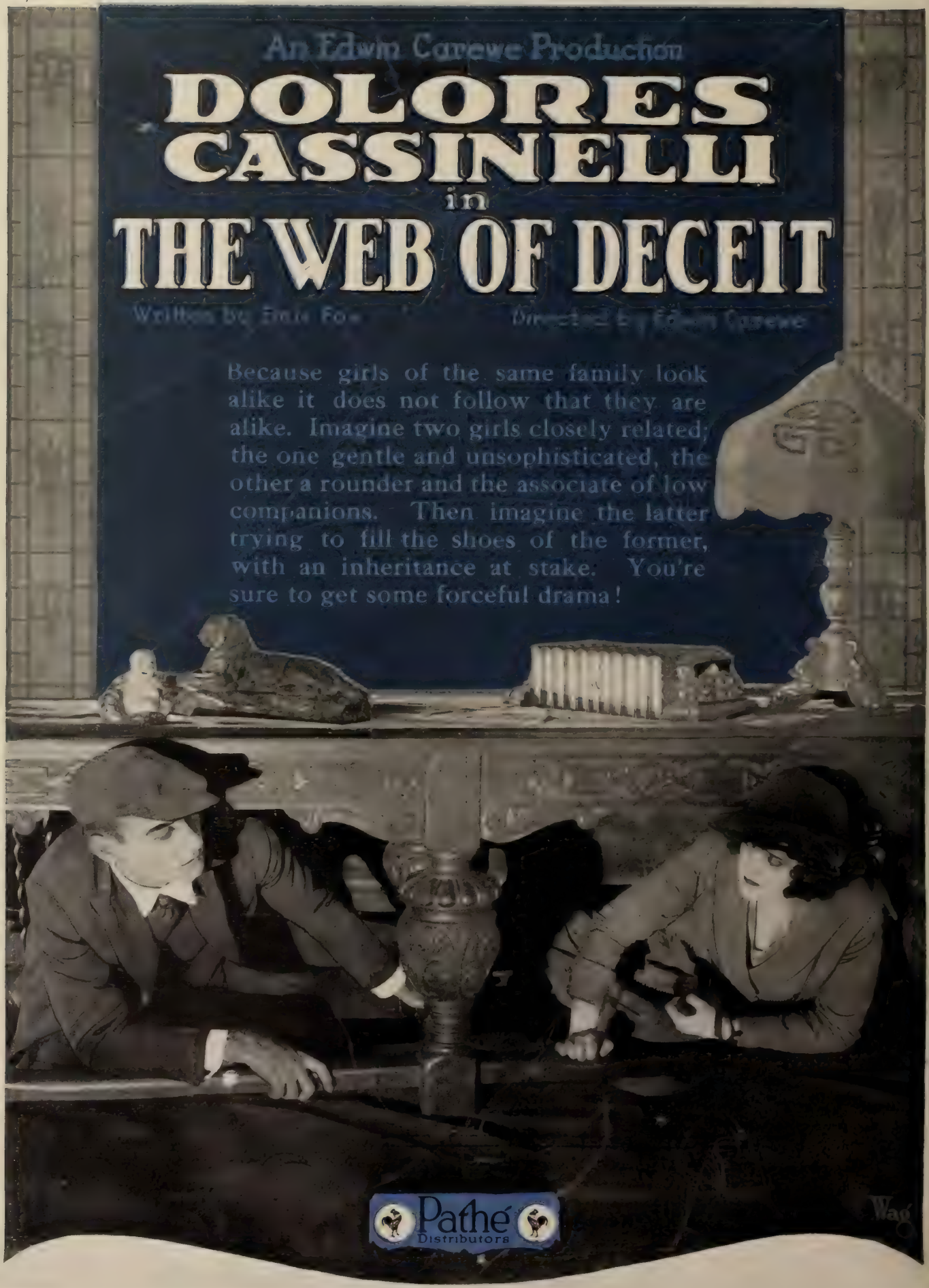
A drama of double husbands and divorce; of a matrimonial mix-up and its consequences; with a title that reels of box office opportunities,-

"MY HUSBAND'S OTHER WIFE"

WITH SYLVIA BREAMER
AND ROBERT GORDON

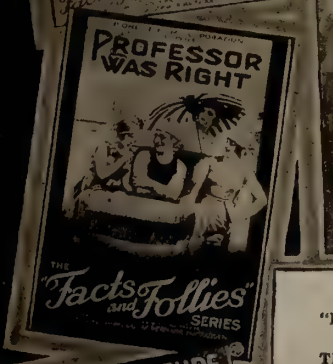
Directed by J. Stuart Blackton

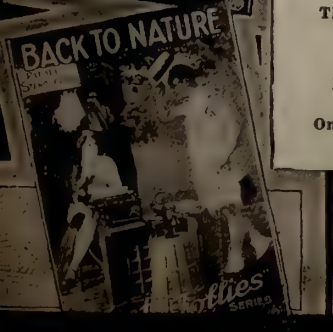
Pathé Distributors

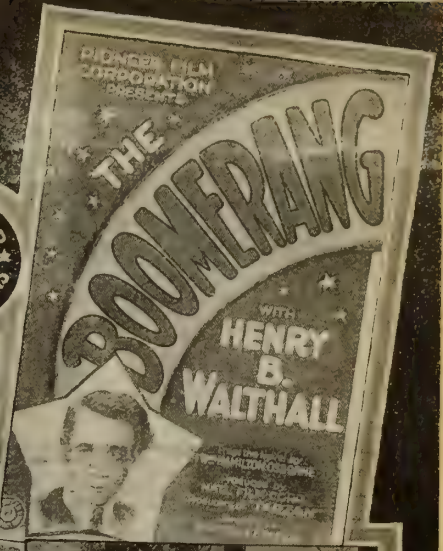

An Edwin Carewe Production
DOLORES CASSINELLI
in
THE WEB OF DECEIT
Written by Emile Fo
Directed by Edwin Carewe
Because girls of the same family look alike it does not follow that they are alike. Imagine two girls closely related; the one gentle and unsophisticated, the other a rounder and the associate of low companions. Then imagine the latter trying to fill the shoes of the former, with an inheritance at stake. You're sure to get some forceful drama!
Pathé
Distributors
Wag

The STANDARD OF EXCELLENCE IN INDEPENDENT PRODUCTIONS

PIONEER ATTRACTIONS







The "Facts and Follies" Series

The Most Distinct and Unique Novelty in the Field of Short Subjects

Every Woman a Venus

One Reel a Week—52 a Year

Some Territories still open on these Pioneer Attractions

EXHIBITORS—For all features get in touch with your Local Pioneer Distributor.

Pioneer Exchange
130 West 46th Street
New York City

Pioneer Exchange
53 Elizabeth Street East
Detroit, Mich.

Greater Stars Productions
716 Consumers Building
Chicago, Ill.

M. & R. Exchange
730 South Olive Street
Los Angeles, Cal.

Screenart Pictures
Washington, D. C.

Pioneer Exchange
145 Franklin Street
Buffalo, N. Y.

Equity Distributing Co.
403 Davis Street
Portland, Ore.

Masterpiece Film Attractions
1235 Vine Street
Philadelphia, Pa.

Pioneer Exchange
812 Prospect Avenue
Cleveland, O.

Eastern Feature Film Co.
57 Church Street
Boston, Mass.

Criterion Film Service
67 Walton Street
Atlanta, Ga.

M. & R. Exchange
107 Golden Gate Avenue
San Francisco, Cal.

PIONEER FILM CORPORATION, 130 West 46th Street, New York

PIONEER FILM CORPORATION

130 W. 46 th. STREET NEW YORK CITY

An Appeal to All Producers of Meritorious Feature Productions:

The exchanges listed below—exclusive distributors of all Capital Film Company releases—are crying for more, more, more and still more REALLY GOOD FEATURES!

They are in the market for everything meritorious from spectacular productions to special-added attractions, including Westerns, Comedies, Scenics, Cartoon, et al.

We are striving to our utmost to satisfy this healthy demand—and especially during this acute situation throughout the country due to strikes, H. C. L., and conservation chaos—we hope to lay such plans that, with the return of normal conditions, we will be able to say, "We would like to screen for your approval—(YOUR FEATURES)."

We have the most consistent facilities and the most efficient organization for distributing and getting actual sales results in the entire independent or territorial rights field.

Need we say more?

We believe you would prefer results to delay and respectfully call to your attention that WE NEED YOUR PRODUCT if we hope to serve our exchanges best.

CAPITAL FILM CO.

S G Barnhard

President

Holiday Greetings

W·E·M

Exchanges Releasing Capital Super Short Features:

Queen Feature Service	Potter Bldg., Birmingham, Ala.
Baltimore Booking Co.	412 E. Lexington St., Baltimore, Md.
Premier Pictures Corp.	8-10 S. Graham St., Charlotte, N. C.
Bee-Hive Exchange	207 S. Wabash Ave., Chicago, Ill.
C. C. Hite Attraction Co.	532 Walnut St., Cincinnati, O.
Dave Warner Films	407 Sloan Bldg., Cleveland, O.
R. D. Lewis Film Co.	1815½ Main St., Dallas, Tex.
Southwestern Film Corp.	1911½ Commerce St., Dallas, Tex.
Strand Features	201 Film Exchange Bldg., Detroit, Mich.
Supreme Photoplays	1446 Welton Ave., Denver, Colo.
Bee-Hive Exchange	409 W. Maryland St., Indianapolis, Ind.
W. I. Film Service	211 Wimmer Bldg., Indianapolis, Ind.
Crescent Film Co.	315 Gloyd Bldg., Kansas City, Mo.
R. D. Lewis Film Co.	106 S. Cross St., Little Rock, Ark.
Consolidated Film Corp.	738 S. Olive St., Los Angeles, Cal.
Ludwig Film Service	421 Loeb Arcade, Minneapolis, Minn.
Pearce Films	610 S. Canal St., New Orleans, La.
Bee-Hive Film Exchange	Toy Bldg., Milwaukee, Wis.
Capital Film Exchange	729 Seventh Ave., New York, N. Y.
R. D. Lewis Film Co.	114 S. Hudson St., Oklahoma City, Okla.
Fontenelle Feature Film Co.	1504 Harney St., Omaha, Neb.
Capital Film Exchange	1314 Vine St., Philadelphia, Pa.
S & S Film & Supply Co.	414 Penn Ave., Pittsburgh, Pa.
United Film Service	3628 Olive St., St. Louis, Mo.
R. D. Lewis Film Co.	112½ Soledad St., San Antonio, Tex.
Consolidated Film Corp.	90 Golden Gate Ave., San Francisco, Cal.
Dooley Exchange, Inc.	445 S. Warren St., Syracuse, N. Y.
Empire Film Dist. Co.	905 Mather Bldg., Washington, D. C.

CAPITAL FILM CO.

Consumers Bldg. Chicago

THE FIRST SERIAL DE LUXE

KING BAGGOT in "The Hawk's Trail"

with GRACE DARMOND and RHEA MITCHELL

Directed by W. S. VAN DYKE

Under the personal supervision of LOUIS BURSTON

Produced by
BURSTON FILMS INC
Longacre Bldg
New York

Distributed by
W. H. PRODUCTIONS CO.
71 West 23rd St
New York

They Say

Moving Picture World: "'The Hawk's Trail' is bound to be a winner. Entertaining, much dramatic action, well carried out by a notable cast. King Baggot acts convincingly * * * in his different roles exhibits exceptional ability."

Wid's Daily: "From the point of view of the serial fan 'The Hawk's Trail' should be a hit."

Motion Picture News: "Louis Burston has caught his stride in standard serial production. The reviewer of 'The Hawk's Trail' was entertained in spite of the fact that he does not care for serials. Can be counted upon to highly entertain any audience anywhere."

Exhibitors' Trade Review: "'The Hawk's Trail' sizzles with exciting incident, and a thrilling climax has a place at the end of each episode. Produced on an extensive scale. Settings in excellent taste. Keeps the gaze steadfastly watching the alarming incidents and leaves one eager to know how the story ends."

The Morning Telegraph: "'The Hawk's Trail' will offer more entertainment value than the average serial. It is more picturesque in setting and rather more actionful. Should commend itself to the box office because of the construction of the episodes. The closing of each episode would seem to present a greater appeal to the spectator to see its successor than is usually found in serial subjects."

As a State Rights picture the "Hawk's Trail" is the biggest offering on the market today. Choice territories await shrewd buyers. All communications answered in the order of their receipt.

W. H. PRODUCTIONS CO.
71 West Twenty-third Street, New York

A Further Announcement

To the Members of the

MOTION PICTURE EXHIBITORS of AMERICA

INCORPORATED

FELLOW MEMBERS:

Last week I announced that one producer of Industrial and Educational films—the Universal Film Manufacturing Co—had agreed to pay exhibitors for showing such pictures in the future; and to pay into the treasury of the M. P. E. A., Inc., a percentage of booking charges on such releases.

I thought at that time that I knew the importance of this arrangement to our members, but I was not prepared for the immediate and hearty responses, endorsements, etc., that have reached me through a flood of congratulatory messages, helpful letters of suggestion and promises of co-operation.

I want to thank you all for your hearty support in this great forward, progressive step toward equitable relations between you Exhibitors and the producers of Industrial and Educational pictures.

There is a demand for such pictures and no one can deny that this demand is being met by churches, schools and various organizations, or that—

The exhibition of such pictures outside of our theatres is hurting our business.

The public knows that such prints are to be had, and if the people cannot see them in their theatres, they will go where they can see them. We Exhibitors know that the people have the last guess. We book our programs, but their success lies with our patrons.

The world is full of wonders and the public would rather see pictures of them than read about them. The public should be able to see the pictures it wants to see in theatres that represent your investment and mine. Include these subjects on your program and let the public decide how many and how often.

You cannot continue to exist by catering to one class. Consider the number of people who do not go to the motion picture theatres because they do not see there what they want to see. A varied program will attract more patronage.

Now that you are to be paid for showing an Industrial or Educational film of the Universal Industrial Department which bears the seal of our organization, the Motion Picture Exhibitors of America, Inc., you can safely vary your program more than formerly.

Remember that the M. P. E. A. will derive a revenue from such exhibitions too. And we need the money.

There are many things this organization can do if it has the money. For whatever is done requires money—for printing, postage, clerk hire, traveling expenses, etc.

As I said last week, we are not going into picture production or distribution. We are going to protect and control our screens, our theatres, our patrons and our investments.

There is no coercion about this. You do not have to book a Universal or any other Industrial if you don't want to. No committee is going to decide for you what you should or should not book, but—

Every such picture worthy of your consideration will carry as a trailer, the corporate seal of your own organization, the M. P. E. A., Inc.

Let's book these pictures under this arrangement and give them a thorough try-out. Industrial and Educational Films are with us to stay. If we can show them profitably, let us do so. If not, let us find it out, quick!

My forty theatres are open to a thorough test of the plan.

I invite further comments and suggestions from our members.

Yours truly,

Alfred S. Black, President

Motion Picture Exhibitors of America, Inc.

64 Broadway - - - - Boston, Mass.

P. S.--My confidential letter explaining details of payment, etc., is now on the press, and will be mailed shortly.--A. S. B.

Frank Rembusch of Indiana, Secretary
Ernest Horstman of Massachusetts, Treasurer

VICE PRESIDENTS

Marcus Loew of New York
P. J. Schaefer of Illinois
Harry Nolan of Colorado
Jake Wells of Virginia

A KNOCKOUT—

Filmdom's Unbeatable Record!

C. R. Beacham, Manager of the Atlanta office of the First National Exhibitors' Circuit, writes:

"In the 10 months we have been distributing Chester-Outing Pictures, using 2 prints of each weekly release, **we have had no complaints and not one cancellation.** Many exhibitors are now running their fortieth picture."

Christmas Greetings from

Norma and Constance Talmadge

n this, the most suc
cessful season in all
its prosperous history
FOX FILM
CORPORATION
pauses, fittingly,
to wish you
The Merriest Christmas
and the Happiest New Year
in the world
President

The Best Holiday Greeting

I can extend to Motion Picture Exhibitors is the assurance that in my 1920 Anita Stewart and Mildred Harris Chaplin Productions, I shall continue the policy of Big Star, Big Play, Big Director and Big Cast that has won the enthusiastic Exhibitor support, for which I am extremely grateful. In behalf of Miss Stewart, Mrs. Chaplin and my Organization I offer sincere appreciation and best wishes for a

"Merry Christmas and A Happy New Year."

LOUIS B. MAYER, President
ANITA STEWART PRODUCTIONS, INC.
CHAPLIN-MAYER PICTURES CO., INC.

Mr. State Right Buyer: Are you big enough to bring to the exhibitors of your territory Broadway's newest sensation?

TERRITORY NOW FAST SELLING!

The ADOLF PHILIPP FILM CORPORATION

PRESENTS

THE AUTHOR-COMPOSER OF FAMOUS BROADWAY SUCCESSES

FAMOUS STARS WHO APPEARED IN ADOLF PHILIPP'S SUCCESSES

DAVID WARFIELD IN "ABOUT TOWN"

MARGARET ROMAINE IN "THE MIDNIGHT GIRL"

GEORGE MAC FARLANE IN "THE MIDNIGHT GIRL"

NATALIE ALT IN "ADELE"

ADOLF PHILIPP IN "The MIDNIGHT GIRL"

A MUSICAL FILM COMEDY IN 2 ACTS
BY ADOLF PHILIPP
WITH MARIE PAGANO AND AN EXCELLENT CAST

"OH! LOUISE"

A MUSICAL FILM COMEDY IN 2 ACTS
BY ADOLF PHILIPP
WITH MARIE PAGANO AND CAST OF FIFTY

AND

"MY GIRL SUZANNE"

A MUSICAL FILM COMEDY IN 2 ACTS
BY ADOLF PHILIPP
WITH PATSY DE FORREST AND AN EXCELLENT CAST

FAMOUS STARS WHO APPEARED IN ADOLF PHILIPP'S SUCCESSES

EDNA WALLACE HOPPER IN "POOR GIRLS"

KITTY GORDON IN "ALMA WHERE DO YOU LIVE"

LEW FIELDS IN "THE CORNER GROCER"

EVA TANGUAY IN "THE GIRL WHO SMILES"

WIRE! WIRE! WIRE!

To ADOLF PHILIPP FILM CORPORATION, 11 East 14th Street, New York

PAUL PHILIPP, General Representative A. A. MILLMAN, General Sales Manager

NOTICE TO PRODUCERS

The **Palisade Film Laboratories** is booked to complete capacity business until February 1, 1920.

We are open for special release work after that date, and solicit the patronage of high-class producers who are desirous of securing film of exceptional quality.

The **Palisade Film Laboratories** is without question

America's Finest Laboratory

and its work is shown on the screens of America's costliest theaters. The working forces comprise the greatest aggregation of film experts ever assembled under one roof, all under the direction of **Paul Ripley,** Superintendent.

We are specialists in negative developing and in combinations of exquisite tones and tints.

During the coming year we shall reserve the right to reject all printing if we find that negatives have been spoiled in handling before they reach our hands. We advise all producers to have their negative developing done at a responsible laboratory, either at the **Palisade** or some other where experienced men are entrusted with this important work.

PALISADE FILM LABORATORIES, Inc.

Palisade, N. J. **(Opposite 129th St.)** **Tel. Morsemere 621**

H. J. STREYCKMANS, Managing Director **G. F. STABEL, General Sales Manager**

Texas Guinan

FEMALE BILL HART

IN A SERIES OF

TWO REEL WESTERNERS

DIRECTED BY JAY HUNT

STATE RIGHT BUYERS —WIRE!

BULL'S EYE FILM CORPORATION

729 SEVENTH AVENUE NEW YORK CITY

INDEPENDENCE AT LAST

First National invites Exhibitors, great and small, to share in its strength, progress and prosperity.

The New Plan, Which Makes a Motion Picture Theatre a Safe Thing to Own

Benefits for Exhibitors

The new individual non-competitive franchises for all First National attractions will give exhibitors big money-making attractions at a fixed, fair percentage of the valuation of each negative—thus eliminating the evil of competitive bidding between exhibitors and guaranteeing complete independence to exhibitor franchise holders. Under this plan the owner of the small theatre will pay a definite percentage, as will the big first-run man, while still retaining freedom of action so far as other attractions are concerned. The holders of First National sub-franchises will have behind them the combined support of the entire nation-wide organization. The mighty purchasing power of several thousand theatres will guarantee an even better and more profitable line of attractions than that so far secured by the pooled buying power of the original First National franchise holders. And exhibitors know that release for release, First National attractions have more than held their own at the box-office against all comers.

A Cash Business

Conducted by showmen who know the game and have made a success of it.

The new plan will be financed by the box offices of its franchise holders. This is a cash business. The public pays cash, the exhibitor can pay cash, and the Circuit will pay cash to its producers. The profits of the business will go to the exhibitors and producers who earn it.

Benefits to Producers

A new and greater non-competitive distributing organization will be placed at the disposal of worthy producers. Non-competitive because the Circuit is strictly an Exhibiting organization.

Producers can feel reassured in the existence of this great theatre organization. The Circuit's policy of buying the best will be continued. Under the new plan of operation quality, more than ever, will be the demand made on producers.

Co-operation the Keynote

First National's phenomenal success has been the result of intelligent cooperation. There is no guess work about the new plan. Its success is already secured. Experienced showmen, exhibitors who have won success in the picture business and know its every angle, are at the helm.

We realize that our success is inextricably tied up with that of every independent exhibitor, large or small. Justice to all is our battle cry—Independence, our watchword.

We invite correspondence——

Details will be mailed upon request and correspondence dealt with in the order received.

Exhibitors Defense Committee

Composed of Members of
The First National Exhibitors Circuit, Inc.

Address all inquiries to
EXHIBITORS' DEFENSE COMMITTEE,
THE FIRST NATIONAL EXHIBITORS CIRCUIT, INC.
6 West 48th Street, New York City

The King of Laughland,

Mr. Charles Chaplin, merrily presents "A Day's Pleasure," a First National Attraction—***Rothacker Prints.***

Our Chaplin-First National laboratory association gives us more than "A Day's Pleasure."

Mr. Chaplin, through First National, will give you more of these mirth-provoking features—prints by

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Headliners in This Issue

WHAT'S THE BIG IDEA FOR 1920?.....*Page 1117*
Wall street's entry into the picture business is just one of the big topics discussed in our ten-page symposium under this head. It will benefit you.

WHO "SCOOPED" ON THE GRIFFITH STORY?.....*Page 1111*
Moving Picture World beat even the New York newspapers on the last laps of the story concerning D. W. Griffith's supposed loss at sea.

"CLAM BAKED PICTURE NOTICES".....*Page 1129*
Are a menace to your relations with your local newspapers. Want to learn how to get your theatre publicized locally?

REVOLUTIONARY CHANGES IN BOOKING IDEAS.....*Page 1113*
Are a part of First National's announcement concerning some of the biggest "doings" in the industry for some time.

FILM INDUSTRY PLAYED SQUARE WITH UNCLE SAM!.....*Page 1115*
Reported shortage of eighty per cent in film tax returns was due to error in book-keeping of Internal Revenue Bureau, and not to lack of patriotism on part of film men.

"THE PLAYGROUND OF DEATH".....*Page 1179*
Not the name of a serial but a place to be photographed by Richard B. Hoit, one of C. L. Chester's crack cameramen.

"'THE BUTCHER'S BILL' WAS ANOTHER LENGTH".....*Page 1110*
"It's much longer these days," says W. K. H. in his "Industry in Its Infancy," our new but well established weekly feature.

LEO WHARTON "IN AGAIN".....*Page 1151*
Well known producer back in game and outlines his plans for the future.

GRANDALL'S YORK THEATRE
Page 1135

BUYERS' INDEX
Page 1212

The Moving Picture a Cure for Bolshevism. Government asks the picture industry to aid in stamping out the Red. Film committee is appointed to prosecute campaign of Americanism. Watch for our big story on this vital issue next week.

FISHER FOLK
and their simple ideals are the background of fascinating "SHOULD A WOMAN TELL?"
A NEW STAR
has arisen in the person of ALICE LAKE, seen here as she lifts her part to the heights of fame in this new Metro picture.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, December 27, 1919

What's the Big Idea for 1920?

WITHIN the pages of the current issue will be found a summary of the views of leading men in the industry as to what will be the outstanding trade factors for the coming year. These expressions are deserving of the careful consideration we are sure they will receive from the readers of the MOVING PICTURE WORLD. While all of the leaders of thought and action in the moving picture business are not represented our subscribers will agree with us that the men who have favored us with their opinions are of such standing in the trade as to give the symposium the dignity of real authority.

It is plainly to be seen that the entrance into the industry of "big money" is uppermost in the minds of several of the contributors. In a majority of instances this action furnishes ground for apprehension. Richard A. Rowland takes issue with these and declares that such entry is inevitable and need cause no alarm, especially to independent producers. Mr. Hodkinson, in his remarks on this subject, calls attention to the ability of the industry to finance itself from within and warns exhibitors against permitting others to reap profits which belong to theatre owners.

Mr. Williams sees in 1920 as the outstanding factor the final battle for theatre independence; and as one of the results of the contest he prophecies the coming of selective booking, promised for 1919, he says, but not fulfilled. Also he declares the independently owned houses will open the way for independent producers and stars. "Prosperity and freedom" form the keynote of Mr. Abrams' talk—a year notable for the "throwing off of exhibitor shackles." He is of the opinion that the sun has set on the days of the program system.

Mr. Rowland and Mr. Aitken agree that the American producers must make concessions to foreign distributors on account of the demoralization in exchange rates. It is in this situation that Mr. Aitken finds the only disturbing factor. It is not a question of sympathy, and it should not be one of politics, he points out; but he insists it is one of business.

Mr. Urban and Mr. Chester agree in their expressions on the growing popularity of educational subjects. The latter, in pointing out that the travel picture is coming into its own, declares no longer is there such a thing as a "filler."

The subject of co-operation, too, looms large in the minds of several of the writers. Mr. Brunet, in discussing this angle of the future of the industry, calls attention to the manner in which its affairs are becoming systematized. Mr. Selznick finds in the coming twelvemonth the motion picture's greatest constructive period, not in production necessarily, but in the rearrangement of relations between distributor and exhibitor.

Mr. Goldwyn visualizes three big ideas for 1920: organization, system and co-operation, a maximum of productivity and minimum of waste effort, and a co-operation that will bring the three large factors into close harmony. It is worthy of note he expresses the view that the factory method of making pictures has been tested and proved a failure.

Mr. Berst sees advancement in every department except in that of censorship, which he says is still a thorn in the side of the industry and must be eliminated.

The head of Universal says that 1920 will mark an epoch in the sums that will be spent on productions. Mr. Laemmle declares pictures of surpassing excellence will be the rule rather than the exception.

The president of the National Association finds significance in the fact that the screen is following the stage in the elevation in importance of the play over the player—that in the recognition of the importance of the author is to be found the Big Idea. Mr. Kohn talks somewhat along the same line, saying the year will be notable for the selection of the best in books and plays, in the making of specials to please exhibitors and the public. Mr. MacManus, too, sees an "editorial" year in the adaptation of big books and big stories, in the visualization of subjects portraying "what is"—i. e., the life of today.

The independents radiate optimism for their branch of production. Mr. Sherrill prophecies the passing of the sex drama and says the independent must make regular releases. Mr. Hoffman describes 1920 as the year of the great showdown and tells how the exhibitor holds the trump card against the large producer-exhibitor. Dr. Shallenberger looks for a banner year for independents, with an abundance of large productions for independent exchanges.

WIDE-AWAKE NEWS

Veterans

Major Bob Warwick and Theodore Roberts, featured in Paramount-Artcraft productions.

Watertown's Sunday Shows Elicit Praise of Police

THE Poughkeepsie Photoplay Company, which recently acquired the City Opera House at Watertown, N. Y., and is transforming it into a moving picture theatre at an expenditure of $65,000, adopted the method of selecting a new name for the house by offering a prize of $25. The name "Avon," suggested by George Neidell, a barber, was selected.

In Watertown, the proprietors of motion picture houses have been successful in opening their places on Sunday afternoons and evenings since the legislation of a year ago, which permits each municipality to handle the Sunday question as it may deem fit. There was no opposition on the part of the common council of the city, but the managers wisely decided to open the theatres one by one on Sundays, rather than as a unit of a half-dozen or more.

As a result, one theatre was opened for Sunday shows in August while another followed the same procedure two or three weeks later, until now every theatre in the city is open on Sunday, with the exception of the Olympic, the largest, which will probably give Sunday shows in the near future. The opposition shown by the churches vanished after the first two or three weeks. The Sunday shows are attracting capacity houses and have been entirely free from criticism, Chief of Police E. J. Singleton going so far as to state that the street corners are no longer filled with groups of young men, a source of annoyance in that city for many years.

Popular Albany Theatre to Reopen on Christmas Day

IT is now expected that the remodeled Harmanus-Bleecker Hall of Albany, N. Y., known to the theatrical profession for many years, will be reopened on Christmas Day, serving the public both as a moving picture house and as a home for musical comedies and shows of that type. The theatre will seat about 2,500. The Strand, another new picture house, which is expected to be the most elaborate in the city, is still in process of construction.

Like many other cities throughout the state, proprietors of motion picture houses in this city are not finding it difficult to educate their audiences to better pictures at advanced prices. While it would have been almost impossible in this city to fill a motion picture theatre with an admission price of 25 cents, no matter what picture was offered, this price is now prevailing more or less with jammed houses. Every theatre in this city is playing to a capacity business these days.

Plans Early Meeting of Committee on Regulation

THE first meeting of the Committee on the Regulation of Motion Picture Exhibitions, to be named by Mayor Walter R. Stone, of Syracuse, will be held in New York City either during the week of December 29 or immediately afterwards. This announcement was made by W. P. Capes, secretary of the State Conference of Mayors.

While Secretary Capes admitted that he was still endeavoring to secure four additional members of the committee along lines that are highly important, and that he had written several persons in the hopes of securing acceptances, he believes that the committee will be completed within the next few days and that the first meeting can be held soon.

If plans prepared by Secretary Capes are followed, the two-days' session in New York will include, aside from business features, a visit to studios either at Fort Lee or in the city proper. It is expected that the committee will be able to complete its preliminary labors in sufficient time for Secretary Capes to draft, along with a sub-committee, proposed legislation which will be introduced during the early part of the legislature, and which will deal entirely with certain phases of the censorship problem.

City Character Building by Motion Picture Films

THE Omaha Chamber of Commerce has approved of a specially made motion picture depicting the interesting features of this city of the prairies, which will be shown around the world. The newspaper editors and writers of Omaha attended a private showing of the picture in the Chamber of Commerce building. The opinion was that after seeing the film the people of the French Riviera and other garden spots of the world probably would pick up and move to Omaha.

The plan of distribution for "Where East Meets West," as the picture is called, outlined by Harry Levey, managing director of the educational department of Universal, that made the film, calls for showings throughout Europe, Australia, New Zealand and South Africa, as well as the United States. Australia is particularly anxious to see what a typical western American city looks like. The chambers of commerce of Sydney and Melbourne have applied for prints.

One of the principal ideas back of the film is to counteract the unfavorable publicity Omaha received from the recent riot and to that end the city is asking the co-operation of newspapers and chambers of commerce in other cities that the truth may be known.

Clara K. Young's Mother Dead in Los Angeles

WORD has been received from the offices of the Garson Studios, Inc., at Los Angeles, that Mrs. Edward M. Kimball, mother of Clara Kimball Young, died Friday, December 12, 1919. Particulars of the mother's demise, other than that her sudden death was due to heart failure, have not yet been received.

Mrs. Kimball, formerly Pauline Maddern, was a well-known figure in stock and repertoire companies of earlier days, when the Holden stock company was a popular repertoire organization remembered for its excellent productions of the standard dramas and old time "specialties" of about two decades ago. It was one of these specialties that the present Clara Kimball Young made her first real stage appearance at the age of four years.

Miss Young is the only daughter of Mr. and Mrs. Edward M. Kimball, and her bereavement, as well as that of her father, "old daddy Kimball," is deeply deplored by a host of friends.

No Decision in Court on Rights to "Arsene Lupin"

THE United States Circuit Court of Appeals on December 10 affirmed the decision of the District Court in dismissing the suit instituted against the Vitagraph Company by Francis de Croisset, Maurice LeBlanc and the Societe des Films Mennchen to enjoin the film company from distributing the screen version of "Arsene Lupin."

The legality of the Vitagraph Company's rights to produce a screen version of the famous mystery drama has been challenged in prolonged litigation by the authors and owners of the foreign rights but without success thus far, and it now appears likely that the suits to recover damages estimated at $150,000 and secure injunctive relief may never come to trial.

In dismissing the present suit the District Court did so on the theory that the complaint contained an improper joinder of two causes of action and dismissed the bill without prejudice to renew so that it is possible that a new suit may be instituted.

Gibraltar Signs Willard Mack.

Gibraltar Pictures has signed Willard Mack, author of "Tiger Rose," "Kick In," and numerous other Broadway hits, on a two-year contract to write scenarios for Gibraltar production to be known as the Willard Mack Melodramas. Mr. Mack has already begun work on the first of these dramas, and it is expected will go into production early in January.

OF AN ALERT FIELD

Bankruptcy May Be Forced on Marie Dressler Company

THE United States Circuit Court of Appeals on December 10 affirmed the decision of Judge Knox in refusing to dismiss the bankruptcy petition filed by the Dressler Producing Corporation several months ago.

Marie Dressler and her husband, James H. Dalton, who owned practically one-half of the stock in the debtor corporation, had previously begun an action in the Supreme Court for the dissolution of the corporation and opposed the bankrutpcy proceedings, but Judge Knox refused to dismiss the petition in bankruptcy.

The corporation was originally formed by friends of Miss Dressler to exploit her talents in the moving picture field and produced several comic photoplays when dissension arose between the stockholders and directors.

Unless a compromise is effected it is considered likely that the business of the corporation will be liquidated in the bankruptcy court.

Daylight Saving Question to Be Reopened in Congress

AN energetic attempt to secure daylight saving legislation will begin almost as soon as Congress reconvenes after the Christmas recess. Efforts are to be made to secure enactment of one of two bills which have just been introduced, one, put in by Representative Darrow, of Pennsylvania, re-enacting the daylight saving law repealed effective last October; the other, introduced by Congressman Dallinger, of Massachusetts, providing daylight saving for the eastern part of the country, along the lines of the measure written by former Congressman Fitzgerald.

Manufacturers throughout the country are bringing pressure to bear upon Congress for the enactment of this legislation. Joint resolutions adopted by the city council, of Providence, and introduced in Congress by the members from that state, are typical of hundreds that are being received, calling for the passage of such a measure. In addittion, efforts will be made to enact local legislation along this line in Rhode Island.

Under the Dallinger bill, daylight saving is provided from the last Sunday in April to the last Sunday of September for the New England states and all other states in the first zone, which roughly takes in the entire eastern section of the country. The Darrow bill is identical with that just repealed, except that it would be applicable only from the last Sunday in April to the last Sunday in September. The old law was effective to the last Sunday in October.

Embargo on Film Shipments in New Orleans District

W. F. RODGERS, general sales manager of Hallmark Pictures Corporation, is in receipt of a letter from Hallmark office manager, A. T. Weiss, New Orleans, informing him that the express companies at this point have placed an embargo on all film shipments, being compelled to do this by the federal authorities to stop the bubonic plague that has asserted itself again in this city.

Mr. Weiss writes that the result of the embargo is: "The express companies have consented to make deliveries but will not do any picking up of film; therefore, the exchanges are compelled to have some one deliver their films to the various day boats." Mr. Weiss says that the embargo is likely to remain for a period of from ten days to two weeks.

Cleveland Society Attacks Falsely Suggestive Poster

AFTER an exhaustive investigation of the motion picture business in Cleveland, the Cleveland Foundation, an organization for research work, has decided that the theatres are being conducted according to the rules of decency and in a manner that is constantly elevating their standing.

The Cleveland Foundation is backed by wealthy people for the purpose of investigating almost any institution which comes in direct contact with the public. In this instance it was amusements and recreations that were under the microscope of the probers, who were in most cases imported from other cities. The director was Raymond Moley, of New York.

In general the report was very favorable to the industry with one glaring misstatement—that most people attend the picture theatres merely to kill time.

Among other things the Foundation said: "The 170 moving picture theatres of several years ago have dwindled to 123 today. The houses are now more comfortable and the shows are better. The great scope of the business is shown by the fact that Cleveland picture theatres pay $369,000 war tax yearly, indicating $4,000,000 worth of business.

"The fault of the censorship in Ohio lies in the fact that three underpaid inspectors have to review an average of 26,333 films yearly. Last year they approved 23,338 of these, changed 2,700 and rejected more than 100.

Federal Judge Enjoins Bausch & Lomb Company

OF GREAT interest to the motion picture industry is the fact that the Bausch & Lomb Optical Company, of Rochester, is charged by the government with being an illegal combination in restraint of trade. In a decree signed by Federal Judge A. N. Hand the company is permanently enjoined from making agreements of prices to be charged for optical lenses, cut or uncut. The government's suit was brought under the Sherman anti-trust law.

The Bausch & Lomb company is the largest concern of its kind in the country and supplies the biggest part of the optical requirements of the motion picture industry. All the lenses used by the Eastman Kodak Company are made by Bausch & Lomb, and the same holds true with other camera concerns and makers of projection machines. It is the only concern in this country making optical glass.

The company is prevented from agreeing upon terms of discounts which shall obtain with respect to the sale of optical articles of any kind, from agreeing to charge uniform prices and from limiting production. The terms of the decree also apply to the American Association of Wholesale Opticians and to 121 individual defendants. The government's petition charged that the alleged combination controlled upwards of 90 per cent of the optical business of all kinds in the country.

"Is there any truth in the charge of an illegal combination to fix prices," was asked William A. E. Drescher, treasurer of the company. "Absolutely none," he replied, further stating that there was nothing that the company cared to give out about the matter. Asked if he knew that such a decision was coming, he said that the company was advised so.

"Let the Chains Clank!"

Say Anna Lehr and Edmund Breese, co-stars in Frank Hall's production, "Chains of Evidence."

100,000 Exposures a Second.

Motion pictures taken at the rate of 50,000 a second, as a recent report from France chronicled, is by no means a new triumph in cinematography, according to Earle Emlay, inventor of the new Sereospeed motion picture camera, and perhaps America's greatest authority on high-speed photography. In fact, says Mr. Emlay, American laboratories long ago photographed objects under the same circumstances mentioned in the French cable, and, if not at so great a speed, could easily have duplicated and surpassed it. Several laboratories are right now equipped to be able to reach a speed of 100,000 photographs a second, he adds.

Edelhertz Buys Lazarus Interest.

Max Edelhertz, of the theatre combination which owns five theatres; the Hamilton and Oriole in Brooklyn and the Metropolis, Colonial and Wonderland in Manhattan, announces that his brother, Bernard Edelhertz has purchased the interest of S. Lazarus. Mr. Lazarus no longer has any interest in the combination, either in a financial or managerial way.

Taking a Peek at an Infant Industry

Giving the "Once Over" to Moving Picture World of Ten Years Ago

IMP had, in the issue of Moving Picture World dated December 25, 1909, the first evidence of an awakening in the art of advertising as it "touched on and appertained to" the film business. "The Awakening of Bess" was, appropriately enough, the title of the picture advertised. *For some time R. H. Cochrane had been awakening the Patents Company with his paid-for style of opposition.*

Mr. Cochrane devised two different advertisements for the issue under discussion. The other was a Carl Laemmle film rental advert. "Down With That Fool Ten Per Cent.," said Mr. Laemmle right alongside of his thumbnail picture.

"Exhibitors everywhere are determined to knock that ten per cent. penalty of the trust film exchanges higher than Gilroy's kite," continued Mr. Laemmle, per R. H. C. No. 196 Lake street, Chicago; and branches in Minenapolis, Portland, Omaha, Salt Lake City, Evansville and Montreal were supply stations for Mr. Laemmle's service. Look at him now!

All-Star Casts and Nobody Named.

The "Powers" Company was advertising "Don Quixote" and bragged about "crackerjack actors, charming photography and perfect staging." But nary a name of an individual was mentioned in the "all star cast." *There were neither stars nor support in those days—just film titles and lengths!*

"Mother-in-Law Crazy With Music"—length 460 feet—was a Great Northern announcement. "The Butcher's Bill" was another—length 230 feet. *It's much longer these days.*

F. C. Taylor was offering a "complete operating course" for $15 and guaranteeing $15 jobs for graduates! *They're "projectionists" now* and $15 *is merely pin money for 'em!*

"Gorgeously costumed—elaborately staged—photographically perfect" was Vitagraph's own verdict (rendered in half-page space) on "A Midsummer Night's Dream." *They didn't mention the actors or say just what Summer.*

The One and Only News Item.

The only paragraph that looked like a news item was devoted to none other and none less than William W. Wright, promoted from his position as Chicago manager for Kalem to that of general sales manager for the same firm right here in 'Lil Ol' N'York. W. F. Lynch succeeded Mr. Wright in the West.

Hello, Bill! Still with us! Congrats and all that. You'll find him at Vitagraph, still "sales managing" and at his finger tips the advancing gyrations of an Infant Industry! He's 10 years more up-to-date, that's all.

P. S.—Just look at all the news there's in this issue of Moving Picture World and figure yourself far ahead on a $3 annual subscription!

T. P. O'Connor, M. P., "Home Rule champion and British newspaper editor," had just finished a tour of U. S. A. He "expressed himself as much struck by the wonderful popularity of the moving picture in this country, and promised on his return to England to interest himself in the matter, journalistically and otherwise." *"Tay Pay" afterward did all that, becoming film censor 'n everything! On one of his later trips to U. S. A. the "N-a-m-p-i" gave him a meal, in Boston, of which he ate heartily.*

"The anniversary of the organization of the Motion Picture Patents Company occurs on Saturday, December 18." *Remember how you wished they'd choke at the celebration banquet?*

Patents Company Has a Birthday.

"Some busybody has circulated the story," says an editorial expression, "that an advertisement appeared in the last issue of the World on condition that the advertisement of a competitor be refused." More space was devoted to disavowal and the clincher that "advertising columns of the World are open to all concerns who pay the tariff and furnish their copy not later than noon of the Thursday of each week."

Ten years has made no difference. That goes for now, just the same. It pays to advertise. Then, as now, "the World Discovers the Field."

Charles Higginbotham, proprietor of the Grand Theatre, Holyoke, Mass., and "three other fine houses in New England," dropped into New York to stock up on Hallberg Economizers and "600 assorted incandescent lamps." *Even then, you see, New York was the great center of the Industry!*

"Same to You—Many of 'Em."

"A Merry Christmas and a Happy New Year" was a Vitagraph release of such popularity that its exhibition *turned its title into an expression of friendly greeting the world over. Such was the power of the screen, so far back, if you will, as ten years ago!*

John M. Bradlet was traveling for Moving Picture World. He wrote: "The Pittsburgh press is antagonistic to moving pictures and has done its best to kill the amusement of the people." *This scrivener is no gambler but—betcha a round of 1½ per cent., non-intoxicating, that there's a change of heart out Pittsburgh way by this time. (John C. Flinn! Show 'em the advertising bills!)*

"Puzzle Pictures for Moving Picture Theatres" were advertised by the National Slide Company, 53 State street, Boston. *Late editions of the same picture-idea get on the screen even now!*

In Baltimore: "They are tired of names likes 'Bijou Dream,' 'Nickolet,' 'Palace,' etc., and adopt originality in naming their places 'Blue Mouse,' 'Black Cat,' 'Red Moon,' 'Red Feather,' and 'Rainbow.'" *Why in the name of Samrothapfel couldn't they have thought of Strand, Rivoli and Rialto? And Baltimore only an hour's ride from the Capitol!*

The National Association for the Prevention of Tuberculosis was furnishing to "exhibitors" slides at "20 cents a piece in colors" like this:

"One moment to fix machine. Every three minutes someone in the United States dies of consumption." There were several different wordings. Even now that same organization is fighting consumption. *Are you helping with your screen?*

Compensarc was advertised by the Fort Wayne Electric Works. *Remember Fort Wayne Compensarcs?*

George M. Hoke was in the supply business in Chicago. In the same city Eugene Cline was advertising "Films for Rent." And he added: "Eight Years Experience and $250,000 Back of It." *Gene started when he was a kid.*

Dollinger Film Service, Evansville, Ind., said: "Here I am, new, right out of the band box." *Guess he meant "film can."* He, too, was renting.

Leroy Tudor offered for sale the Majestic Theatre, Muncie, Ind. Leroy's address was Marion, Ind., *the town Dolly Spurr has since made famous. Here's our hand, Miss Dolly—palm side up!*

"Blissville the Beautiful" reads like a real estate advertisement. Nothing of the sort. 'Twas a Lubin, released December 23, 1919.

If you stick long with us we'll show you, next week, what's in Moving Picture World dated December 31, 1909.

W. K. H.

Film Trade Board Elects Metro Manager President

ELECTION of A. H. Fisher, manager of the Minneapolis Metro office, as president of the Minneapolis Film Board of Trade, has been announced. The election followed the first annual meeting. The other officers elected are: vice-president, E. S. Holmes, manager of the Vitagraph exchange; secretary, Charles W. Stombaugh, manager of the Pathe exchange, and treasurer, Phil Reisman, manager of the Hodkinson branch. Robert Cotton, manager of the Republic exchange, was made the fifth member of the executive board, the controlling body of the organization.

Four committees were appointed for the coming year. The are: legislative, transportation, publicity and grievance. The grievance committee was appointed for only thirty days, when it will be succeeded by another set of members, the plan being to rotate the membership twelve times during the year.

The personnel of the committees is as follows: Legislative committee, J. F. Cubberly, First National Exhibitors' Circuit, chairman; L. E. Davis, Goldwyn; John Hicks, Paramount; J. E. Kemp, Westcott; and Mr. Holmes; transportation comittee, D. N. Judell, Judell Exchange, chairman; Benjamin Friedman, Friedman Film Corporation, and William Lestico, Triangle; publicity, Phil Reisman, chairman; Carl Michael and Mr. Cotton; grievance, M. J. Weisfeld, Fox Exchange, chairman; Newton Davis, H. L. Hollander, B. N. Judell and Carl Michel; entertainment, L. E. Davis, Goldwyn, chairman; E. S. Holmes and B. N. Judell.

The board plans to give a banquet December 26, at the Hotel Radisson to the members and their salesmen. There will be a general discussion of how to eradicate real and fancied grievances between distributors and exhibitors. The organization, which has been in existence for less than a year, has 100 per cent. membership among the film men of the different exchanges of the city, with twenty-one members.

Truex Is Insured for $200,000.

Ernest Truex, the film funster who stars in Paramount-Truex comedies released by the Famous-Players-Lasky Corporation, has been insured for $200,000 by Amedee J. Van Beuren, president of the AyVeeBee Corporation.

Moving Picture World Scores a Beat Over Competitors On Griffith Story

When News of the Supposed Loss at Sea of Producer and Party Reached New York, This Journal Furnished Broadway Theatres With Bulletins and Secured First Authentic Report of Their Safe Arrival at Bahamas

WHEN the first news of the supposed loss at sea of the vessel bearing D. W. Griffith and his company of players from Miami, Fla., to Nassau, the Bahama Islands, reached New York on the afternoon of Saturday, December 13, the thousands of patrons thronging the Strand, Rivoli, Rialto, Capitol, Broadway and other metropolitan picture theatres beseiged the management for definite details.

While the theatre heads were seeking to obtain the latest reports, Moving Picture World got in touch with various sources of information and supplied the theatres with bulletins containing the most accurate information possible under the circumstances. W. J. Martin, of Moving Picture World, began working on the story shortly before midnight Saturday. When he learned that the Griffith offices in New York had no details whatsoever, he shot off a cablegram to Sir William Lamond Allardyce, governor general of the Bahama Islands, and the reply, which follows, was the first absolutely authentic report received in this country of the safe arrival of the party at its destination.

Text of First Authentic Report.

"Nassau, December 15, 1919.

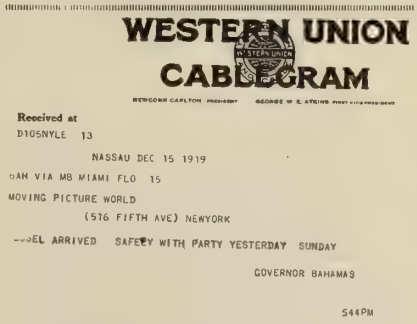
"Bahamas via Miami, Fla.

"Moving Picture World, 516 Fifth avenue, New York:

"Vessel arrived safely with party yesterday, Sunday.

"Governor, Bahamas."

The scope of the World's service to exhibitors is shown by the fact that telegrams were dispatched to the Los Angeles and Chicago offices of the World, which were attempting to answer thousands of queries. The fact that Richard Barthelmess attended Trinity College in Hartford, Conn., and that Poli's Palace Theatre in this city was opening with Griffith's "Mother and the Law" was not forgotten and a telegraphed bulletin of the reported sighting of the Griffith vessel was furnished the Poli House.



WESTERN UNION CABLEGRAM

Received at
D10SNYLE 13

NASSAU DEC 15 1919

BAH VIA MB MIAMI FLO 15

MOVING PICTURE WORLD
(516 FIFTH AVE) NEWYORK

VESSEL ARRIVED SAFELY WITH PARTY YESTERDAY SUNDAY

GOVERNOR BAHAMAS

544PM

Only Cable from Bahamas Governor.
Received by M. P. W. and relayed to Griffith offices immediately.

When Secretary of the Navy Daniel's announcement of speeding up the search by flying boats and naval vessels, at the request of William G. McAdoo, became public, Moving Picture World telegraphed Mr. Daniels the congratulations of the industry on his efforts, as requested by several exhibitors.

Aviator Wired World.

This courtesy resulted in the following telegram from Bob Dewey, navigator of an aeroplane, which enabled the World to continue its service to those interested in the supposed disaster:

"Miami, Fla., December 15, 1919.

"Moving Picture World, 516 Fifth avenue, New York:

"Aero limited plane No. 4, pilot Cobb, navigator Bob Dewey, received word 7th Naval District Commander Griffith party safe at Nassau, Bahamas. Plane four just returned. Rough weather. Sub chaser No. 320 A. R. standing by Griffith party. Not wrecked, no fuel, drifted.

"BOB DEWEY, Navigator."

The bulletins furnished New York exhibitors by Moving Picture World gave an accurate list of those on board the Rosando, Mr. Griffith's vessel. They were, besides the producer, Mr. and Mrs. Elmer Clifton, John Lloyd, Mr. and Mrs. Herbert Sutch, Carol Dempster, J. A. Manning, Mr. and Mrs. G. W. Bitzer, A. Reid, E. Summers, Robert H. Alexander, Selma Patton, George McQuarrie, Anders Randolph, Edward Philpitt, Charles Snyder, Abram Hamberg, F. Steffes, Mr. Billingsley, W. J. Reed and Porter Strong.

When the bulletin was handed the management of the Capitol Theatre, Mr. Walker said: "This is 100 per cent service. It shows that Moving Picture World is on the job." Representatives of the Griffith interests declared that the results obtained by Moving Picture World had surpassed anything they had expected and they were deeply grateful.

William J. Martin
Of Chalmers Publishing Company. Saw to it that the World scooped in sensational manner on Griffith story.

Rumor of Griffith Fake Evokes Storm of Denial

IT was natural that when the suspense had ended with the news of the safe arrival of the Griffith company at Nassau there should be some who would believe the story the work of a "press agent." Every clamix has its anti-climax and this was inevitable. General Manager Albert L. Grey and Press Representative Robert Edgar Long therefore have issued statements denying the presence of any truth in certain rumors.

Mr. Grey's statement follows:

"It is beyond belief—beyond thought—that even the most bitter enemy of Mr. Griffith could doubt the truth of the report relative to the disaster through which he and his company passed. It was a very serious fight with death, and but for the hand of Providence one that might have had a most tragic end. That anyone associated with Mr. Griffith

D. W. GRIFFITH

December 17, 1919.

Mr. John F. Chalmers, Chalmers Publishing Company, 516 Fifth avenue, City.

Dear Mr. Chalmers:

Please accept my personal thanks for the very able help rendered this office by the Moving Picture World and its officials in securing first hand information as to the safety of Mr. Griffith in his unfortunate experience at sea.

The Moving Picture World secured the only information we received direct from Nassau, Bahama Islands, and this information was the most reliable, since it came from Sir William Lamond Allardyce, Governor General of the Bahamas.

We shall ever be indebted to you and to your very kind staff for this information, and for the encouragement it brought at an hour which was one of the darkest in my career.

With very full and sincere appreciation,

Gratefully yours,

A. R. GREY, General Manager.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

E38NYE 47 COLLECT 1 EX BLUE

MIAMI FLO 205P DEC 15 1919

MOVING PICTURE WORLD 356 (1624)
516 FIFTH AV NYCITY

AERO LIMITED PLANE NO FOUR PIOLT COBB NAVIGATORBOB DEWEY

RECD WORK 7TH NAVAL DISTRICT COMMANDER GRIFFITH PARTY SAFE

AT NASSAU BAHAMAS PLANE FOUR JUST RETURNED ROUGH WEATHER SUBCHASER

NO 320 A R STANDING BY GRIFFITH PARTY

NOT WRECKED NO FUEL DRIFTED

BOB DEWEY NAVIGATOR

255P

Here's a Big Story in the Wire from One of the Sea Planes.

Moving Picture World was the only one to receive this communication from navigator Bob Dewey, who was scouring the seas for the Griffith party.

could have conceived so diabolical a 'press agent' story is unthinkable, unspeakable."

Mr. Long's statement follows in part:

"Any man who knows D. W. Griffith, or who knows any of those associated with him at the present time, is cognizant of the fact that Mr. Griffith is unutterably opposed to any publicity of any nature that is not based on truth and facts which can be substantiated.

"The best judges as to whether the experience of Mr. Griffith and his players on the terrible journey from Miami to Nassau were actual experiences, are the newspapers themselves, as well as the news associations through which they receive the bulk of their information.

"If any man be so low as to consider Mr. Griffith or myself capable of fostering a fake story of any kind, and more especially one concerning death and disaster, he has but to communicate with the Associated Press, the United Press, the International News, the New York City News Association, or the telegraph editors of any New York daily newspaper."

Batavia Expects to Have a Moving Picture Colony

RUMORS are rife that a big motion picture colony will be established near Batavia, which is located about halfway between Rochester and Buffalo, N. Y. Options have quietly been secured on more than 2,500 acres of land, beginning close to the city line and extending in a long strip into the country. The options are in the name of Fenton M. Parkes, a prominent Buffalo real estate agent, but he says that he is bound not to reveal for whom he secured the options or for what purpose the land will be used.

The options expire on January 20, and so far as can be learned from Mr. Parkes there is no question about the options being taken up on or before that date. The only admission that he will make about the use of the land is that it will be employed in a manner that will mean much prosperity and a considerable boom for Batavia. Adjacent to Batavia are many natural advantages which might be used in the making of motion pictures.

Batavia is the county seat of Genesee county, an agricultural community almost exclusively, with the exception of Batavia, which is a busy industrial city of about 15,000 population.

Goldwyn New York Films to Be Made at Erbograph

ROBERT McINTYRE and his staff in charge of production in the East for Goldwyn pictures has moved from the Biograph studios, where the interior sets of "Partners of the Night" have been completed by Paul Scardon, to the Erbograph studios at 146th street and Seventh avenue, New York. Mr. Scardon will take his company on a boat trip to Norfolk to complete the scenes necessary for this Eminent Authors production based on Leroy Scott's novel, "Partners of the Night,"

The first picture to be made at the Erbograph studios by Goldwyn will be a Mabel Normand vehicle produced under the direction of Victor Schertzinger. Both Miss Normand and Mr. Schertzinger are already in New York from Goldwyn's Culver City Studios. Cullen Landis arrived recently to play opposite Miss Normand, as he has done in her three latest successes, "Upstairs," "Jinx" and "Pinto."

Victor Schertzinger directed all three productions for Goldwyn. He has brought from the coast his cameraman, George Webber, and Joe Delfino, assistant director. The photoplay will be called "Maggie" and is based on a play by Edward Peple, the author of "A Pair of Sixes" and other stage successes.

Swedish Biograph to Offer Seastrom's Pictures Soon

VICTOR SEASTROM is an American-born Swede whose productions for Swedish Biograph Company will soon reach American motion picture screens. A bent for scenic art attracted Mr. Seastrom to the theatre and he gained his first fame as an actor in the Swedish provinces.

About ten years ago Seastrom was chosen to direct films for the Swedish Biograph Company. He is called the father of the Swedish film, and he has undertaken to give artistic form and substance to the picturization of the masterworks of Scandinavian literature. His first American release will be announced soon.

Capitol Books "12:10" Republic's First Release

THE Republic Distributing Corporation has obtained recognition for its product, even though it is only four weeks old. This recognition came from the Capitol Theatre, New York's newest theatre devoted to pictures.

Beginning Sunday, December 28, for one week the attraction at the Capitol will be Marie Doro in "12:10," Herbert Brenon's super-feature which is the Republic Distributing Corporation's first release. Unusual importance is attached to the exhibition of this feature in view of the fact that this is the first six reel picture ever shown in America, made abroad by an American director with an American star and that it will be first seen in the United States in the largest picture theatre in the country.

Briton N. Busch, president of the Republic, in speaking of the booking at the Capitol said: "When the picture was submitted to Mr. Bowes, managing director of the Capitol, and his lieutenants, and the screening flashed the title of the picture, his watch recorded ten minutes after twelve. For the Republic Distributing Corporation," continued Mr. Busch, "this was a lucky omen."

Fight Against Sunday Shows.

Sunday motion picture shows at Peru, Ind., are in for a stormy career if the demands of a delegation of women, who appeared before the city council there at a recent meeting, are to be met. The delegation, composed of about twenty of the city's leading women, appeared before the councilmen and asked that the moving picture shows of the city be abolished on Sundays. After listening to the protests of the women, councilmen voted to take the matter under advisement. To date no further action has been taken.

Vitagraph to Make "Captain Swift."

The title role in "Captain Swift," the stage success by C. Hadden Chambers which is soon to be produced on the screen by Vitagraph, was created by actors in both the original English and American productions. In London the part was played by the late Sir Herbert Tree, it being his first great success. In New York the late Maurice Barrymore, father of Ethel, John and Lionel was the first to assume the character. In Vitagraph's forthcoming screen version Earle Williams will be the first to appear before the camera as the master-burglar who moved in London's highest society.

First National Announces Details of Exhibitor Co-Operation Plans

Will Divide Country Into Twenty-three Territories Each of Which Will Pay Pro Rated Negative Cost

REVOLUTIONARY changes in exhibitor booking and exchange rental methods, a standardization of rental values and a co-operative plan whereby thousands of independent theatre owners unite their interests for protection against any inroads into the exhibitor field by producer-distributor combinations, are a part of the First National Exhibitors' Circuit's plan of expansion, which is officially announced this week in all its detail.

The general plan of organization provides for the organization of these exhibitors through the medium of the Associated First National Pictures, Inc., which was formed in Delaware recently with an authorized capital of 60,000 shares, and which will be the purchasing and distributing organization for the new plan.

Under the plan there will be a separate Associated First National Pictures Corporation formed for each of the twenty-three territories into which the country has been divided. In each of these territories, which, as a unit, will be assigned an established percentage cost for every negative price paid by the Associated First National Pictures, Inc., the present franchise owners in First National Exhibitors' Circuit will dispose of sub-franchises to independent exhibitors. This part of the plan brings several important changes into operation which will revolutionize the old system of booking and renting.

Changes in Booking System.

First. Each sub-franchise subscribed for by individual exhibitors will immediately and automatically establish the rental value the individual exhibitor will pay for each production released by the Associated First National Pictures, Inc. This will amount to a definite, permanent percentage of the valuation of each picture in the respective territories.

Second. Ownership of a franchise will guarantee an exhibitor the sole and exclusive right to Associated First National attractions in his established locality. In the larger cities this will be determined by zones, while in the smaller towns it will carry with it as a protective measure the exclusive privilege to exhibit First National attractions in the municipality.

Third. This exclusive exhibition right will make it impossible for the exchange serving the territory to book any other theatre in any zone or theatre locality where an independent exhibitor previously has obtained a franchise for Associated First National pictures.

Percentage Basis Will Obtain.

Fourth. The exhibitors holding franchises will pay rentals for attractions equivalent to their franchise percentage of interest in the main franchise in the respective territories. In brief, if a theatre holding an Associated First National franchise is rated in that franchise as 5 per cent of the associated strength of the territory, the rentals of that theatre will be fixed on all productions released by the Associated First National Pictures, Inc., at 5 per cent of the valuation of each picture in the territory as a whole.

Fifth. Franchise costs are secured to exhibitors in stock in the exchange, against which, as permanent security, is the exchange's territorial franchise and equity in all contracts which the national organization has with stars and producers, releases made and the physical assets of film on hand.

Circuit Membership Signing Up.

Telegraphed advices from J. D. Williams, manager of First National Exhibitors' Circuit, and N. H. Gordon, chairman of the Exhibitors' Defense Committee of the Circuit, who are now in the west, state that 80 per cent of the original exhibitor members of the Circuit, who are so far all that have been approached, have signed the agreements for the new plan of operation, and that the same percentage of the corporate capital for the Associated First National Pictures, Inc., has been subscribed. The remaining 20 per cent of the membership will be visited by Mr. Gordon and Mr. Williams on their return trip to New York.

The capital stock of $10,400,000 for the Associated First National Theatres, Inc., is being subscribed by the exhibitor franchise owners, and will constitute an immediately available reserve for all of the members of the new Circuit and will be used to protect the interests and investments of the franchise owners whenever they are threatened with unfair competition from producer-distributors. It will be available for the construction of new theatres, or for the remodeling, improving and enlarging of present theatre properties wherever it is deemed essential and advisable.

Plan Devised Last Summer.

The Associated First National Pictures, Inc., as the distributing organization, will direct exchange operations and act as the purchasing body in negotiations with independent producers. Its prime function will be to contract with individual stars and producers, and supervise the mechanics of distributing the productions it buys on the open market.

The plan of expansion was first considered by the Circuit at a regular meeting of its members in New York last summer. An almost unanimous decision to proceed with it resulted in the creation of the Exhibitors' Defense Committee. The members of this special body, who were named at the meeting, are Nathan Gordon of Boston, chairman; E. B. Johnson, of Turner and Dahnken, San Francisco; John Kunsky, of Detroit: A. H. Blank, of Des Moines, Omaha and Kansas City; Jacob Fabian, of New Jersey, and Tom Moore, of Washington.

The committee retained three firms of attorneys, namely A. L. and S. F. Jacobs, of New York; Morris Wolff, of Philadelphia, and Lee Friedman, of Boston.

When the members had finished their weeks of continuous work, J. D. Williams and Mr. Gordon were selected as the representatives of the Exhibitors' Defense Committee to personally visit every First National franchise owner for their signatures to it.

Work Virtually Completed.

This work, according to Mr. Gordon and Mr. Williams, has virtually been completed, and the individual members are now actively organizing their respective territories in accordance with it. The first authorized statement from the membership about the development of the plan by territories came two weeks ago from Mr. Moore, in an announcement that Harry Crandall, of Washington, D. C., and Charles E. Whitehurst, of Baltimore, owning and controlling fifteen large theatres in those two cities alone, had joined him. Colonel Fred Levy, franchise owner for Kentucky and Tennessee, in a statement published last week, said that many important exhibitors in his territory would be affiliated with it within a week or ten days.

Reports from other members which have not yet been authorized for publication show that rapid progress is being made in all territories.

In substance the new plan is an elaboration of the co-operative methods which were responsible for the formation of First National Exhibitors' Circuit more than two years ago, according to Mr. Williams and Mr. Gordon.

Theatres Only Represented.

"Its greatest surface recommendation," they declare, "is that it was devised and worked out by exhibitors, not by producers, distributors, or a combination of the two, or by financial interests seeking an inlet into the industry. Every dollar of money that is supporting it, every detail of its structure, and every step in its application had been contributed, studied out and determined on by theatre owners only. Two years ago we were laughed at as a misguided lot of theorists, trying to accomplish the impossible in expecting our exhibitor-members to work together. The first obstacle, and it was a difficult one then, was to convince capable stars and producers that First National could provide a market that made for independence and that the members were sincere and loyal in their determination to break down the barriers that the advocated vices of program booking had built up round their theatres.

"Where is the program booking method today? Can any one deny that it was the First National members, with their theatres veered to the support of the independents, thereby denying the program monstrosity the big first run market it needed for existence, who have rendered it extinct in a general sense?

Benefits That Are Claimed.

"Where is the old 'complete service' tactic, which compelled exhibitors to

book six, eight or a dozen unprofitable productions to obtain one release with a real star? Can any one deny that it was the First National members who ruled it out of existence as a weapon of consequence?

"Can any one point to a time when exhibitors could book the productions of Mary Pickford, Charles Chaplin, or any big star in great demand as individual releases before the theatre owners who started a co-operative movement in First National contracted for their output?

"These are but a few of the real benefits that practical exhibitor co-operation has given to the industry and to exhibitors generally. Their citation is not a vanity or a blatant brag. They are mentioned as concrete evidence of what an exhibitor co-operative body has accomplished, and in a prophetic sense of what this new co-operative organization can and will do in the future.

Says Speculators Seek Control.

"First National members long have been alert to the positive need for maintaining the independence of small exhibitors if the industry is to thrive and progress. Wall Street's intentions, manifest through film interests, have been obvious in the last year. Big speculators want theatre control. It means a direct and surpassingly powerful aid to molding public opinion through the screen. Of more pertinent moment to the industry, especially to producers and exhibitors, it would mean a loss of independence, a forfeit of freedom and a machine-like business in which personal ability, talent and artistic progress would be subsidized and drowned in ticket tape.

"To preserve exhibitor independence, large and small, and to keep open the path to the future for deserving stars and producers, First National's members are extending their protective franchises to the representative exhibitor in every territory, and with it they offer the economic benefits of a collective purchasing power.

Says Exhibitors Will Be Unfettered.

"The new plan is being supported by great numbers of exhibitors. They will be independent in every sense of the word. Their screens will be open to quality pictures from any source. They will not be bound by any conditions that will close the market doors to qualified independent producers.

"They will be freed from the costly and dangerous sales practice which capitalizes exhibitor culpability by bidding prices up with signed contracts from opposition as the club. The rental prices they pay will be determined by one factor only—the valuation of each production they obtain through their First National franchise.

"To stars and producers the affiliation of these exhibitors means a stable, ever-present market, always seeking worthwhile screen material, and offering as encouragement for it purchase prices that will have no limit excepting that set by box-office value."

You Have It On the Word of Selznick That Women Want Their Stars Just So

IN THE END the great determining factor in the success of a producing and distributing organization is the interest the great army of patrons of motion picture theatres take in your product. The exhibitor cannot hope to make a success of his theatre if he cannot draw audiences. To get audiences he must present pictures that have an appeal, says Lewis J. Selznick, president of Select Pictures Corporation, National Picture Theatre Inc., and other organizations.

No man can expect to make a success in the production and distribution of pictures if he does not give the public what it wants and not do as so many have been prone to do, give them what they think they ought to have, declares Mr. Selznick.

With the intent to be absolutely sure of the drawing power of his productions, the head of Selznick enterprises has made a wide and careful survey among the women patrons of picture theatres throughout the United States, and as a result of these interrogations summarized the following results and the reasons therefor:

Women Partial to Cupid.

Above all, women like romance. Films with a strong romantic interest have always had the biggest appeal for women. A woman's own romance is the pivot upon which her life turns. She is always looking forward to or back on her romance.

A woman need not necessarily have the attributes of Cleopatra to appreciate romance. She may never have had a "Perfect Lover" in her life. But she always wanted, or still wants one. And the next thing to being a star in a big romance is being a spectator. Consequently, the man who can make screen love in a convincing manner will always draw women.

As a woman demands that an actor shall make love well, she demands that her favorite actress shall look like she herself would like to look. Whether her individual taste runs to ingenues or vampires or somewhere between the two, she demands that the ideal be well clothed. It is impossible to overestimate the appeal that an actress' clothes make to the women in her audience.

Fine Feathers Make Fine Shows.

A woman may get herself up more nearly to resemble a Goldberg than a Gainsborough, but she always knows if another woman is correctly garbed. Just the way the auto came along and revolutionized the farmer's life, so the film actress came along and taught his wife and daughters how to dress. She taught them because she reached them. There are stars with a reputation for wearing good clothes who will always draw a crowd, regardless of the vehicle in which they appear. Women will go to see such an actress just to "see what she's wearing now." The girl in the small town and in the obscure walks of life gets her idea of wealth and luxury from the screen. She knows the style she'd like to be accustomed to.

Women, as a rule, do not care for vampire films. The same resentment the average woman cherishes for the husband snatcher in everyday life is carried into the picture realm.

She Learned Husband Management.

Comedies of the hilarious sort do not appeal to the average woman. She hates slapstick. But women are quick to see light handlings of situations.

Historical films with mammoth, spectacular settings and armies of actors do not usually appeal to women because women generally are more interested in individuals than in spectacles.

One woman interviewed gave an interesting angle. She had recently married and was very much in love with her husband. She said that by studying the types of photoplay stars that her husband most admired, she got an excellent idea of the womanly attributes for which he cared most. "And I've improved my management of him perceptibly," she said. The woman's case may be an isolated one, but it is interesting.

By studying the tastes of his patrons the producer learns much that will help him in the selection of films, says Mr. Selznick.

Russell-Flynn Company Soon to Visit Arizona

THE William Russell-Emmett J. Flynn combination of star and director have started their third production for Fox Film Corporation. "Shod with Fire," from the pen of Harold Titus, has been adapted for the screen by Mr. Flynn for the virile star. This same combination of star and director made "Eastward Ho!" and "The Lincoln Highwayman."

"Shod with Fire" is a fast moving story of the West. It has appeared in book form under the title of "Bruce of Circle A" and as a serial in a popular magazine as "A Stallion Shod with Fire." Supporting the star in this production, which will be photographed in Arizona, are Helen Ferguson, Robert Cain, Betty Schade, George Stewart, Elson McDowell and Jack Connelly.

C. R. Wallace, the film editor and assistant to Director Flynn, has been in Arizona several days and has located spots near both Prescott and Phoenix where the exteriors of the picture will be made. As in the case of "The Lincoln Highwayman," the camera will be in the hands of Clyde De Vinna. J. Anthony Roach adapted Harold Titus' story for the screen. The author of the scenario will make the trip to Arizona with the Russell-Flynn company.

Buys Sheldon Story for Farnum.

Announcement is made by Fox Film Corporation that William Farnum will be seen in E. Lloyd Sheldon's original story, "The Challenge of the Law," which has just been purchased for the star.

Earle Completes Southern Scenes.

A telegram has been received from William P. S. Earle, who is directing Elaine Hammerstein in her next Selznick production, "The Woman Game," stating that the southern scenes which have been taken at Miami, Fla., have been completed. The company will now return to Fort Lee to complete the interiors.

Revenue Bureau Discovers Error In Calculations of Film Rentals Tax

THE ANNOUNCEMENT of the September collection of the Internal Revenue Bureau of the film rentals tax contains a line that completely exonerates the film industry from the veiled accusations of those who desired to show up the industry in a bad light.

The fact that the collections reported were away below the amounts which would naturally accrue from the film rentals came to the attention of the Washington Bureau of The Moving Picture World together with the assertion that the film industry while wrapping itself in the American flag, anouncing a willingness to assist Uncle Sam in carrying on the war and more lately in preaching Americanism to the foreign, unruly element, was acually defrauding the government of the money due it .

It was pointed out that the number of picture theatres operating in the United States was well over 12,000; that many of them are runing feature films produced by the most prominent artists, on which the rentals are naturally very high, and that, on the face of the returns, the government was not getting anywhere near the amount which it should derive from the industry.

Clerical Error Suspected.

In August the amount reported from the various internal revenue districts as having been collected as a tax on film rentals during the month was but $38,371.85, and in July about the same amount was reported. On the face of it there was something wrong—inquiry on the part of the World's Washington Bureau indicated that a clerical error must have been made by the government itself.

This inquiry naturally led to the treasury department. When brought to the attention of the government officials it was stated that while no action had been taken to get to the bottom of the matter, there was some question as to whether or not proper returns were being made. However, the Bureau of Internal Revenue decided to go further into the matter and an extensive investigation was immediately inaugurated for the purpose of checking up the returns. The aid of a number of producers and exchanges was enlisted; investigation were made into the business in Washington as a basis for further inquiry, and men were sent to New York and Chicago to carry on a more complete survey of the situation.

Washington officials were unable for some time to account for the shortage. They did not feel that the industry was attempting to evade taxation, since it could be a matter of only a short time before the discrepancy would be discovered, and this would be one of the easiest taxes to check up on. Further if there was fraud present it would not be in so large an amount as the shortage appeared to be.

According to the returns made to the department, only about $500,000 would be paid on the film rental tax in a whole year. It was thought that the average rental paid by all houses in all sections of the country would run over $10 a day. If it was figured that the theatres were operated 300 days a year with an average film rental cost of $4,000 each, the government should receive from, say, 12,000 theatres on a 5 per cent basis the sum of $2,500,000, or five times as much as the reports from the various districts showed.

New York Accounts Audited.

A thorough audit of the accounts of the New York office covering the returns was made by the film companies. This district is, of course, the largest of all as to tax returns paid by the motion picture people. This audit almost imemdiately brought to light the fact that the collections of rental tax were not being credited to other taxes since May.

A correct statement for the month of September showed that the film rental tax had been productive of $188,515.94. Here was almost five times as much as had been reported for the previous month.

The matter was finally straightened out, with the result that it was found the collections for the first three months of the current fiscal year (July, August and September) amounted to $870,877.58. If collections keep up at this rate, it is very probable that they will exceed $3,500,000 for the year.

Officials of the Internal Revenue Bureau expressed themselves as highly gratified over the co-operation afforded by the Moving Picture World Washington bureau; glad also to have found the error that made it appear that the film industry was not playing square with Uncle Sam.

CLARENCE L. LINZ.

Dorothy Dalton Signs with Famous Players

DOROTHY DALTON, for a long time one of the leading Thomas H. Ince stars, has severed her connections with that producer and has signed a long-term contract with the Famous Players-Lasky Corporation, to be starred exclusively in Paramount-Artcraft pictures.

This announcement was made recently by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, in charge of production. Under Miss Dalton's contract with Mr. Ince she still has a number of pictures to make; but the remainder of her Ince contract also has been taken over by Famous Players-Lasky, so that Miss Dalton went under Paramount-Artcraft management on December 15.

It also was announced that Miss Dalton's first starring vehicle for Paramount-Artcraft will be Sir James M. Barrie's "Half an Hour," one of the most successful of this author's plays.

"The Lone Wolf's Daughter," Starring Louise Glaum.
This is a forthcoming Hodkinson stunner, produced by J. Parker Read, Jr.

Rambles Round Filmtown

With Walter K. Hill

SQUEALING, SQUAWKING, BOOZE BUCCANEERS DELUGE DESERTED BARS WITH THEIR SNIVELLING TEARS.

Finally it has come to pass that a Law and Court decision prevails that the Licker Laddies cannot avoid, escape, elude, evade, dodge, deride, disdain, flaunt, foil, fence, beat, bunk and baffle.

The Constitution becomes Constitutional and "the Government at Washington still lives."

—o—

Hitherto there never has been a regulation entered on the tablets of the law that the liquor interests haven't found a way to evade before the ink was dry on the document. The Knights of the Dirty Bar Rag must now go to work.

—o—

A young lady applied to Marshall Neilan for a light part in his new production.

Marshall engaged her.

She carried a torch in a night parade scene. —Pete Smith.

—o—

Observing "Society Belles" As They Do Equestrienneics For Movie Cameras.

As they horseback past.
Some hobble and some bobble.
Some lope and some can't lope.
Some canter and some can't.
Some trot and some totter.
Some pace and some space.
Some gals gallop—and just hang on.

—o—

Rambles' favorite film title:
"Me and Captain Kidd" (World).

—o—

When Cinemas Replace Saloons.

We submit the music program is immensely important—almost as necessary as the free lunch.

Let there be revivals of such famous old illustrated songs as:
"Little Brown Jug."
"Brown October Ale."
"Coming Through the Rye."
"Sailing Down the Old Green River on the Good Ship Rock and Rye."

—o—

Proving the Picture Was Right.

In Exhibitors Herald's "What the Pictures Did to Me" we find:

" * * * I don't think much of this one, as it was too much of a picture showing what women can do and showing man as her inferior."

—o—

While the Senate has been booting the League of Nations all over the lot, L. J. Selznick has made the World a Republic.

—o—

If it were not a release of substantial old Metro we would suggest "Fools and Their Money" as the fittest title that might be chosen as a prospective production by some of the "sucker-money" film projects that are now competing with the oil-well grafters.

—o—

Mr. So-and-so "Presents," and Bill Steiner "Proffers" but no one ever "Introduces" even a brand new star.

A. L. F. calls our attention to the fact that Eugene O'Brien's "Broken Melody" is in five parts. You can put that together to suit yourself.

—o—

A Time for Everything.

"12:10" (Republic Pictures).
12 to 2—Lunchers.
12 M—"Sassiety" weddings.
9 to 4—Miners.
11:45—Minstrel parades.
11:00—Church.
5:15—Commuters.
2:00—Matinees.
11 to 3—Press agents.
6 A. M. to Midnight—The bosses.

—o—

These woids are written two days before the world is supposed to end. We claim a news beat in case it actually happens.

—o—

In a Western town nobody came to the matinee when the "exhibitor" advertised "Just for Tonight" (Goldwyn).

—o—

"Heart Strings" is a new Farnum picture by Fox.

Coming soon (via title-duplicators):
"Fiddle Strings" "Corset Strings"
"Apron Strings" "Bonnet Strings"
"Shoe Strings"—and Collar Buttons.

—o—

We Are Denied Sufficient Space To Print Complete List of Those Made Famous.

Alma Rubens is one of the girls whom David Griffith chose for a picture and by his selection gave her entree into motion pictures.—Louello O. Parsons.

—o—

Ruined by a Low-Down X-Ray.

" * * * Al induces her to dance at an affair at his house. He has arranged to have the lights x-ray her costume and thereby ruin her reputation."—Photoplay synopsis.

—o—

When the Infant Industry Was Infantly Industrious

IN AN editorial commenting upon "fewer and better" the New York Globe said: "The first producers included retired plumbers, carpenters, circus and burlesque experts—and, if not these identical individuals, then their mental and aesthetic duplicates."

Just to set things right on those months of life, the Infant Industry lived before diverse banks, bankers and capitalists took an interest in the child, we have asked our oldest Inhabitant and he says the first producers included:

A hotel keeper;	A Carnival man;
A news agent;	A clothing merchant;
A green grocer;	A newspaper man;
A policeman;	An advertising agent
An evangelist;	2 Bookmakers;
A photographer;	A commodore;
A cloth sponger	2 optical experts;
A glove salesman;	A lumber dealer;
A magician;	A cartoonist;
A carpenter;	A civil engineer

And Thomas A. Edison.

And we most forgot—a street car conductor and driver who worked on the same car.

Them, it is reported, was the happy days!

Listening In On Shop Talk As Between Peddler and Prospect.

(By H. T. Snowden.)

"Jipem is my name; from the Oilcan Film Co.

"What have you got?"

"Our latest feature is 'I can Hear My Casket Coffin.'"

"Never heard of it."

"Why, its packing them in all over the country."

"What's it doing in the city?"

"Over at Jazz Junction, Elmer Goof cleaned up with it."

"He probably made enough to buy a mop. How much do you want for it?"

"Fifty dollars a day."

"Try and get it. I'll give you twenty."

"Your liberality is overwhelming. You don't care no more for a dollar than France does for Alsace Lorraine."

"I'm not going to be a janitor for no filum concern."

"Why don't you give your audience a treat?"

"I did. I bought him and his wife a drink."

"If I sell it to you at twenty, can you use it next Tuesday?"

"No; I won't have the hay out of the theatre by that time."

Exit Snowden.

—o—

"Why Smith Left Rome" is a misprint that may interest but not excite.

—o—

Opening a New Competition In Record-Run Pufflicity

"This photo-play * * * has just entered its eight week at the Plympton Studios, Mt. Vernon, N. Y."—Southard Brown.

—o—

Misery Loves Company.

"When the Desert Smiled" (Arrow).

December 15; the day the Supreme Court setled the question.

—o—

"The Big Idea for 1920."

Sell tickets. Make money. Get the kale.
Sell more tickets. Get more of the kale.

—o—

Assembling the Whole Family in Filmplays for "Family Theatres"

"Break the News to **Mother**" (Select).
"**Father** and the **Boys**" (Universal).
"**His Brother's** Keeper" (Curtis).
"My Little **Sister**" (Fox).
"Just a **Wife**" (Goldwyn).
"Almost a **Husband**" (Goldwyn).
"A **Daughter** of Two Worlds" (First National).
"His **Father's Son**" (Metro).
"And the **Children** Pay" (Tyrad).

—o—

Why She's Busy and Happy.

"Mary Minds Her Business" (National). Bully for her!

—o—

Seems like old times returned with Roxy Rothapfel praising films for print with his "I seldom give my **personal** indorsement to a picture.

—o—

To Open Big Campaign on Bacon Production.—Tradepaper Headline.

Wish some of the old hens would do the same for eggs.

—o—

"The City of Comrades" (Goldwyn). Petrograd? Or is it again St. Petersburg? And **Howe** about Ellis Island?

—o—

To the Man Who Reads Rambles!

Poor chap!

We wish you a Merry Christmas.

What's the Big Idea for 1920?

A Melting Pot of Ideas for You in Making Your Plans for Next Year

YOU'LL have to pardon us while we speak this prologue. You know Shakespeare often had a jester deliver a prologue before the curtain went up on the real actors. That's the position we're in. And while we cannot speak in the witty and meatful mode of the great playwright's prologue sayers, we can at least perform the simple duties of introduction.

This is our "Merry Christmas" symposium to you. We have invited the producers, the distributors, the independent operators, the educational and scenic makers to speak to you on "What Is the Big Idea for 1920?" After a big, prosperous year, with everybody planning to clear their decks and shove off on an even more prosperous voyage, we considered that the leaders in the industry could say things that would guide you in your own campaign for 1920 and let you make your New Year's resolutions with effective accuracy.

Among the Greeks of old the symposium followed the dinner and the "features" of it were the drinking of wine mixed with water, intellectual and entertaining conversation, music and dancing. Just imagine your Christmas dinner as one of the old Grecian affairs, mix a little water in your apple toddy, and then let this symposium do the rest. We give it to you not only with our best holiday wishes, but with the hope that it will prove of interest and profit to you—every line. The list of possible contributors is not 100 per cent. complete, but we did our best to get everybody in, and their absence from this section is due to the fact that they could not be reached.

Can't Make Stars With Electric Signs or Ad Space; Pictures Follow Stage

By WILLIAM A. BRADY
President National Association Motion Picture Industry.

TO me one of the significant signs of the times is that the motion picture is following the stage. On the stage today the play is undeniably the thing, and so on the screen is the picture. Of all the pictures produced this year five alone have stood out. "The Miracle Man," "Male and Female," "Eyes of Youth," "Soldiers of Fortune," and "Twenty-three and a Half Hours Leave" are the outstanding pictures of the year, and for an excellent reason.

Ten years ago the theatre was full of stars. The so-called "star system" prevailed to the practical exclusion of everything else, and there were any number of mushroom stars, machine, manager and publicity made, regardless of their inherent fitness to be so called. They kept the theatre in an upset condition—had it in their power by exercise of whim, temper or whatnot, to wreck the production in which they were appearing.

Al Woods Started Something.

Then the late Henry B. Harris produced a play called "The Lion and the Mouse," and there wasn't a star in it. I produced a play called "The Man of the Hour" without a star, and those productions started something in the theatre. Then along came Al Woods, with a scent—a nose for plays—and he worked and produced on the proposition that the play was the most important thing. He found, as Harris and I found, that stars weren't necessary—that the play first, the proper direction of an all-around good cast, second, were the two elements that meant most to success. The day of the machine-made star in the theatre was over, and the authors came into their proper prominence.

The screen is following the stage. The day has gone when it is possible to make stars by putting their names on illuminated signs in Longacre Square or by the use of columns of space in the newspapers. But on the screen the real stars—those who of and in themselves deserve the designation—will last, just as they have lasted in the theatre. Maude Adams, William Gillette, Grace George, Ethel Barrymore, Billie Burke have been stars for years, just as Mary Pickford, Douglas Fairbanks, Charlie Chaplin and others whose stardom is built on a solid foundation of genuine ability, will last on the screen.

Real stars will last in pictures, in the theatre, or both, a fact attested by the success, for example, of Dorothy Dalton and Alice Brady in both fields, but the machine-manager, publicity made variety without inherent worth, is rapidly passing in motion pictures.

Successful pictures mean more than that the picture itself as created in the mind of the author and put on paper, be good. There must be the genius of direction—the ability to depart from the conventional, and to make the people telling the story act, think and feel in terms of human reality. And there must be as well a highly developed faculty for finding and utilizing original shots, to get away from the stereotyped camera here and actors there, that has been good enough for the other fellow.

William A. Brady
Says the motion picture industry patterns from experience of stage.

"Instructive Pictures" to Be Backbone of Industry; Great Reserve Available

By CHARLES URBAN,
President of the Kineto Company of America.

THOUSANDS of the new generation of exponents of the motion picture, who have entered a ready-made business, know little of the early efforts put forth by the pioneers of twenty years ago.

Very little progress was made during the development of the art to utilize motion pictures for other than amusement and entertainment purposes, yet this factor embraces tremendous possibilities for purposes of instruction and education.

Mushroom Educationals.

During the past five years these possibilities have dawned on comparatively a few film publishers, who have since issued films of this character. These is-

"Even 'Rough-Neck' Lov

Charles Urban
Says school, church, and college will be mainstay of industry.

sues, however, were spasmodic, and little attention was paid to the manner in which the subjects were compiled and edited.

Educational authorities, gradually becoming convinced of the value of this medium for instructive purposes, nevertheless hesitated in utilizing this means for visual education until they could depend upon a regular service of subjects suitably presented for their purposes.

Scores of so-called educational film companies have cropped up recently, like so many mushrooms, intending to supply this want. We liken these concerns to big guns which can make a lot of noise when they have a shell to fire, but they lacked the ammunition, which they could not acquire in a day, month or a year.

Wholesome Entertainment.

During the past twenty years, being long ago convinced that the day of useful pictures will dawn in good earnest, I have bent my effort towards collecting and taking pictures of this character. This vast library of material which the Kineto Company of America, Inc., has acquired for publication, is the great reserve of munition which has become available. The releases are sugar-coated and will be relished equally by the picture patrons, schools, colleges and churches.

It is my wish that you will be able to secure an ample portion of the good things we are going to release this coming year, increasing thereby your box office receipts by encouraging parents to regularly take their children to your theatre, when assured of a clean, amusing and wholesome entertainment.

Remember, even the "rough-neck" appreciates beauty in Nature. It is my firm belief that not many years hence the "instructive" picture will prove to be the mainstay of the motion picture business.

"Community of Interest" Will Be Fostered By Pathe in Special Exhibitor Partnership

By PAUL BRUNET
Vice-President and General Manager, Pathe Exchange, Inc.

THE biggest thing of the year in the affairs of Pathe Exchange, Inc., is its enormously developed basic strength and the country-wide development to which it is being applied, with all the resources at its command—the Associated Exchanges, Inc., announcement of the formation of which was recently made.

I may say without danger of exaggeration that it is big in conception, big in the plan of operation and big in the things it proposes to do in relations of the producer and the exhibitor. The essential merit of the proposition is the command of large amounts of ready money for the acquirement of the best of the feature productions, and Pathe is ready with its money to stand behind the plan to the utmost.

I can say this with entire confidence, for the element of uncertainty has been eliminated and the success of the undertaking is abundantly assured.

A Special Partnership.

The powerful units that have become associated are deeply impressed with the new and practical features of the plan and most enthusiastic over the certainty of the future. This community of interest—this virtual special partnership—in the business of sales and distribution makes for the elimination of what an eminent producer has complainingly characterized as "ruinous overhead."

Here, with the Associated Exhibitors, Inc., and their relation to Pathe Exchange, Inc., is an ideal system which operates with perfect equity and balance for both the producer and the exhibitor.

Industry Becoming Better.

The industry is becoming systematized and ordered with the efficiency and economy of the others which make up the financial pulse of the country, and to the Associated Exhibitors, at the very inception of the idea, have been given the best financial, industrial and legal talent available, mated to the most progressive minds of modern showmanship. And I repeat that there is no limit to the price that Pathe is willing to pay for a production to which this highly specialized combination gives its approval.

"The exhibitor will refuse to pay out his good money as deposits on pictures to be made in the remote future." —M. H. Hoffman.

Exhibitors to Make 1920 Year of Great Show Down

By M. H. HOFFMAN,
Secretary and General Manager of Pioneer Film Corporation.

NINETEEN hundred and twenty is going to be the year of the Great Show Down. The exhibitor, who in the last analysis is the backbone of the picture industry, will conclusively prove that he holds the trump card in the ill-concealed attempts of the large producer-distributor to crush the independent under the iron heel of an absolute monopoly.

The exhibitor will refuse to pay out his good money as deposits on pictures to be made in the remote future, or as a purchaser of stock and franchises, and then allow that money to be used by the distributor to build theatres and eventually put the exhibitor out of business.

In no other line of business will the retailer patronize the manufacturer who attempts to establish himself as a competitor. This rule will applyy to the motion picture business as well.

Nineteen hundred and twenty will see the formation of powerful exhibitor combines and boycotts, not that these combinations are desirable, but that they are the only weapon which the individual theatre operator can use to successfully carry on his struggle for self-preservation against the encroachments of the producer and distributor.

I feel confident that the field will be kept open, on a basis of equal opportunity for all. In the event, however, of trust methods threatening to win out, stringent laws will be passed to curb the rapacity of the monopolistic group.

Paul Brunet
Believes Associated Exhibitors, Inc., makes for certainty of future.

es Beauty in Nature"—Urban

Independents to Win as Money Interests Fight

W. E. SHALLENBERGER, president of the Arrow Film Corporation, predicts the biggest year the independent exchanges have ever experienced. "Nineteen hundred and twenty should be a banner year for all independents," stated Dr. Shallenberger. "I believe the market will be wide open and the opportunities for the independent exchanges manifold. Without a doubt there will be much competition among the program houses, and while the big fellows are fighting their own battles the independent exchange men will take full advantage of conditions and secure for himself a bigger share of the business than ever before."

Dr. Shallenberger also believes that there will be many bigger and better productions available for the independent exchanges and that the independent exchanges will be able to get more money for their products than ever before. Rentals will be higher, and while the exhibitor may have to pay a little more for his productions they will be of such value that exhibitors will not hesitate to pay more. An exhibitor will gladly pay the price if the independent exchanges will give him value received. "Before the year 1920 is out the exhibitors will be seeking the independent productions, while the big financial interests are squabbling among themselves as to who shall control the theatres."

"There is no such thing as a 'filler'. The good showman realizes this."—C. L. Chester.

M. H. Hoffman
Believes coming year will deliver blow at producer-exhibitor.

New Interests in Film Business Means Old-Time Ideas "Thrown to Sharks"

Editor The Moving Picture World:

Venturing a prediction for the coming year in the motion picture industry:

The entry of new interests in the business will mean that a large number of old-time motion picture factors are going to be "thrown to the sharks."

F. B. WARREN,
Vice President,
W. W. Hodkinson Corporation.

W. E. Shallenberger
Says independents will prosper while "big fellows" fight.

"Wildcat" Independent Operators to Be Wiped Out and Stability to Be Served by Industry

By WILLIAM L. SHERRILL,
President Frohman Amusement Corporation.

IT does not take a seer to predict with any accuracy what the year 1920 holds for the motion picture industry. If coming events cast their shadows before them the rapid and startling developments during the year 1919 predict that for the succeeding year still greater innovations and more radical and elevating changes will be inaugurated.

I predict that public demand will force the screening of productions dealing with youth, its achievements, its trials and its tribulations. Productions will have a combination of story embellished with scenic artistry, the sex drama will all but disappear, the five-reel comedy will no longer be known, but that form of photoplay will be a feature attraction in never more than two reels. The short length comedy and western drama has come once again into its own, and the appellation of "filler-in" to anything less than five reels will no longer be employed.

The independent producer must of necessity be consistent, in that regular releases must be made instead of a picture now and then. The state right exchange of meager financial support or harum-scarum methods of doing business will be absolutely wiped out, and those conducting their organizations on sound business principles will expand and enlarge to the proportion of the larger or program exchanges.

Story, Not Star, to Dominate.

Stars will no longer command the salaries nor guide the destinies of production organizations, but rather will the merit of a production be judged in advance by the author of the story and the director. And this is as it should be, for the architect and the sculptor is chosen in advance by their reputation rather than by the laborers who interpret their ideas in the construction of the masterpiece. The motion picture industry will advance one step further toward being the greatest industry of permanency in the United States.

"Side Show" Will Go.

The "side show," or what I term a cabaret, that some motion picture theatres put on in conjunction with the photoplays will be materially diminished, if not wiped out, excepting where it is staged solely to enhance the value of the photoplay itself, or tend toward its appropriate interpretation. The public has come to appreciate the full entertainment value of photoplays and neither seek nor desire any premium by way of other alleged added entertainment excepting possibly vocal and instrumental music, and it is for this reason that the prices of admission will again advance in order to cover increased cost of production and rental.

In line with this wonderful prospect, I have already planned and set in motion a production program for 1920 that will consist of four special feature attractions that will bear the stamp of 1920 progress, twenty-six two-reel comedies, twenty-six two-reel western dramas and a fifteen-episode serial.

"Before the year 1920 is out the exhibitors will be seeking the independent productions, while the big financial interests are squabbling among themselves as to who shall control the theatres."—W. E. Shallenberger.

Simon Legree Shackles To Be Swept Off by Showmen in Era of Freedom

By HIRAM ABRAMS

President United Artists Corporation.

THERE are two outstanding thoughts that impress me most for the coming year for exhibitors, distributors and producers; prosperity and freedom.

Prosperity, because independent producers will present many more bigger and better productions.

Prosperity, because independent producers will market their product on an absolute basis of merit, each picture individually and separately.

Herewith the Prosperity.

Prosperity, because no independent producer will sell any of his product at any price unless the exhibitor will be enabled to make a just and equitable product.

Prosperity, because we are seeing the passing of the old and intolerable conditions that have been the millstone around the exhibitor's neck.

Prosperity, because the traditions and customs, the practices and methods with which exhibitors have been shackled with, have outlived their usefulness and are about to be cast off.

Prosperity, because there will no longer be room for the antiquated and obsolete methods of distribution which have hindered big stars giving the best in their power.

The True Basis.

Prosperity, because the industry will hereafter be run on a basis that means absolute and complete independence for the exhibitor, the producer, the star—in fact, the whole industry.

Prosperity, because the sun has set on the days of the program system, that relic of filmdom's dark ages, and its modern substitute, the star series.

Prosperity, because the exhibitor will no longer be compelled to purchase and exhibit the weaker productions so as to be enabled to show the bigger and better pictures.

Prosperity, because the exhibitors will be enabled to run their own affairs in their own way, free from any dictations from those whose business should be to serve them.

Best At All Times.

Prosperity, because of the large number of independent productions that will be on the market to enable the exhibitor to give his clientele only the best at all times.

Prosperity, because there are coming independent productions of undreamed-of magnitude, in which stars and director have had opportunities to accomplish results, which, before their becoming independent producers, they were unable to present.

Prosperity, because the dawn of a new era is at hand, which era radiates prosperity, bespeaks prosperity, breathes prosperity.

William L. Sherrill
"The public will force the screening of productions dealing with youth."

Hiram Abrams
"Prosperity and freedom are coming to the exhibitor in 1920."

Herewith the Freedom.

FREEDOM, because the exhibitor has had enough of slavery.

Freedom, because the exhibitor has at last realized that there is no reason for him to slave to programs, star series, or any of the obsolete methods that have been perpetrated upon him.

Briton N. Busch
Says the big idea will be honest and efficient distribution.

Freedom, because they have realized that there is no reason for them to sell an interest in their theatres to monopoly interests, while the best films in the market are being made by independent producers.

Freedom, because the exhibitor has come to the realization that he cannot be profited an iota by signing long-term and exclusive contracts.

In His Own Way.

Freedom, because it is to the exhibitor's advantage to run his own business in his own way, free from the Simon Legree methods of monopoly interests.

Freedom, because he has learned to his delight that there is no one company in the industry that can compel him to tie up with them and make the industry one big monopoly, since the exhibitor has learned that the self-appointed monopolists have not been able to trade mark the brains of the industry.

Freedom, because he knows that that is the biggest word in the language when it comes to his business.

Freedom, because the true exhibitor, the true producer and the true distributor wants the industry to progress and not retrogress.

Freedom, because he wants to be free, to be enabled to enjoy the free things of life, the independence of his country, his home and his business.

Truly, the coming year will bring forth both these things in fullest measure, prosperity and freedom.

"Freedom, because he wants to be free, to be enabled to enjoy the free things of life, the independence of his country, his home, his business."—Hiram Abrams.

"The Exhibitor Has Had

Samuel Goldwyn
"System, co-operation and organization will be big ideas of 1920."

"Factory Production" Fails; Time Must Be Given to Artistic Harmony

By SAMUEL GOLDWYN,
President Goldwyn Pictures Corporation

THE big idea, or rather the big ideas, for 1920, as I see them, are organization, system and co-operation—organization and system that mean the maximum of productivity with a minimum of waste effort; co-operation that will bring producer, distributor and exhibitor into close harmony for the mutual benefit of all.

System Does Not Mean Time Clock.

System in production does not mean that men and women engaged in artistic and creative work should be hampered by time-clock restrictions; rather that they should be permitted to reveal the best that is in them in harmonious surroundings, where everything is so organized that clash and friction are eliminated.

The factory method of making motion pictures has been tested and proved a failure. Directors, authors and players must devote all of their energy to getting the most out of the subject in hand without worrying about the restrictions of a releasing schedule.

Quality pictures will be produced in 1920. There won't be room for any other. And during the coming year I look for a closer understanding between the producer of pictures and the exhibitor than has ever existed in the past.

"The outlook for 1920 in America is hopeful in the highest degree."—Aitken.

Travel Film Gains High Momentum in Popularity

IF I could look into the coming year and see what the big idea were going to be, I'd undoubtedly go out right now and clean up on my tip," said C. L. Chester, head of C. L. Chester Productions, and creator of the Chester travel classics.

"I cannot prophecy what will happen to the industry as a whole, but I can see plainly that the travel picture is coming into its own. I could predict this safely from the growth of our booking lists, if from no other indication.

"But that is not all. Theatre crowds applaud travel films of standard. They often get a finer 'thrill' from the travel reel than they do from the feature picture on the program.

"Exhibitors are realizing that there can be no such thing as a 'filler.' They appreciate the fact that their patrons want to be entertained every minute of the program. And there is not a patron in the world who does not like to travel—travel in delightful little fifteen-minute trips away from the beaten trails.

"The coming year will see the travel pictures making deep inroads into the popularity of feature picture, and becoming stronger than ever in the affections of the public."

Public Demands Realism in Pictures Instead of Overwrought Sentiment

By EDWARD A. McMANUS,
President McManus Film Corporation.

THIS is to be an "editorial" year. Every big producing company is spending tremendous sums for advertising, and their scenarios will follow big books, big magazine stories and Sunday newspaper feature stories. Public demand is for realism and the spectacular.

The trend in production is toward the visualization of "what is"—not in fiction, but in fact. Drama is a product of much more than pantomime; it is a product of character displayed by speech as well as action, and to be completely realized from the motion picture it has to be original, otherwise the realism aimed for is incomplete.

Original imagery was produced in "The Lost Battalion," re-enacted by the survivors, and emphasized in "The Gray Brother," by Thomas Mott Osborne, and is what the public want. It is the Big Idea that will revolutionize the screen productions of the to-morrows. It is the only switch that can be taken from the inexplicable screen representations of the past—the new technique that leads to a true picture entertainment worth while, where sincere efforts are made to gain accuracy of detail, semblance to life and the romance of the real. The day of false sentimentality and overwrought melodrama has gone glimmering like the dreams of things that were.

Edward A. McManus
"The trend of production is toward the visualization of 'what is.'"

Laemmle Believes Quality of Production Will Go Up

THE year 1920 is going to mark a new epoch in the moving picture industry, and along with other important changes which I am confident

C. L. Chester
From a mountain top says: "Travel films will come into their own."

Enough of Slavery"—Abrams

will take place, there will be a decided trend upward in the production of pictures."

This statement comes from Carl Laemmle, president of Universal.

Continuing, Mr. Laemmle says: "Huge sums of money will be spent by the producers next year, and pictures of surpassing excellence will be the rule rather than the exception.

"Speaking for Universal, I can say that it has been our policy to put all the money a production will stand into its making. As an example, I may cite 'Blind Husbands.' When Eric Stroheim first discussed this picture with me, he set a figure at which he believed the production could be made. As a matter of fact it cost more than ten times the amount he originally specified.

"Universal has adopted 'quality' as its watchword, and we will not stint in bringing all our productions up to the highest possible standard of perfection."

Carl Laemmle
"Pictures of excellence will be rule instead of exception."

"83 per cent. of Revenue

J. A. Berst
"The power of the screen will be given even greater credit in the months to come."

Industry Must Settle Censorship Question Before Motion Picture Comes Into Its Own

By J. A. BERST.
President of the United Picture Theatres of America.

DURING the year past the motion picture industry has advanced in every way except one—censorship. Better pictures have been made than ever before, some of the biggest and brainiest men in the country have become intimately associated with the business, and the motion picture has been used more and more, not only as a popular amusement, but as an educational factor.

Censorship is still the thorn in the side of the producer. Only recently a comedy released by United was utterly destroyed, so far as its commercial value is concerned, by the Ohio censors. This picture had been passed by the National Board of Review and by all the other states. It contained absolutely nothing that was objectionable in any way, yet the guardians of Ohio's morals saw fit to make so many cuts from the film that the story was lost and the continuity made laughable. The motion picture will not come into its own until such censorship as this is eliminated.

Power of Screen Recognized.

Upheavals have taken place in many instances, but all of them have worked out for the betterment of the industry as a whole. United itself has experienced the plottings of those who have not the best interests of the industry at heart, but was, without the slightest effort, able to put to rout those who sought to once again write a despicable page into the history of motion pictures. Slowly but surely those who make and market motion pictures are learning that the old adage, "Honesty is the best policy," is the method that pays in the long run in this business as well as any other.

The power of the screen has been recognized more than ever during 1919, it will be given even greater credit during the months to come, but until unfair censorship and dishonesty are eliminated entirely the motion picture industry cannot be what it should be and deserves to be—the greatest factor for good in the life of today.

Centering on Big Houses Is Monumental Mistake

SAM E. MORRIS, general manager of the Selznick Enterprises, asked as to what he thought would be the big, outstanding feature of the year 1920, replied:

"Heretofore distributors and producers centered their activities on the large picture houses in the big cities. This has been a monumental mistake. The coming year will see a drive made on the small towns. Statistics discloses that 17 per cent of the revenue comes from the large theatres and the remaining 83 per cent is left to chance. This is a serious error. No one realizes it more than we do.

"Nineteen hundred and twenty will see us lending every bit of the strength of our organization to helping the small town theatre manager. Our exploitation department will afford him every opportunity within its resources to make Selznick Pictures. Select products and National Picture Theatres, Inc., offer the means of fattening his bank account and making his theatre property an asset of unquestioned worth."

American Producers Must Guard Against Menace in Foreign Exchange Rates

By HARRY E. AITKEN.
President Triangle Distributing Corp'n.

THE outlook for 1920 in America is hopeful in the highest degree. In fact, my optimism on the situation is greater than it has ever been since I have been connected with the motion picture industry.

The one disturbing factor that looms up as a menace during the coming year is the high rate of exchange, which threatens to close the foreign market to American productions. It is particularly unfortunate at this time, when the markets of the whole world are hungrily hoping for our help, that our great financial powers have not manifested sufficient foresight to take advantage of the greatest opportunities this country has ever had to command the trade of the world.

No one country can have all the money, all the goods and all the credit and expect to prosper. If the nations of Europe are to purchase the goods which our manufacturers are pouring out day after day, they have to have their exchange helped by us in order that they may pay their bills. It would be strange indeed if the most prosperous country in the world adopted a position of isolation from the rest of the world and found themselves in a situation where they could not get rid of their own surplus. That is what is likely to happen unless America takes immediate steps to help the exchange situation in Europe.

If we look to Europe for those neces-

Left to Chance" — Morris

Lewis J. Selznick.
"1920 will witness biggest constructive period in history."

sities we require, but which we cannot supply ourselves, it will help to fill the empty ships that are now coming from Europe and thus, through the normal exchange of goods, the exchange will right itself.

There are some who profess to believe that out of sympathy, we should come to the aid of our allies in the great war to help them avert the threatened disaster. It is not a question of sympathy. It should not be a question of politics. It is simply a question of good business. If we help the countries devasted by war to save themselves, we will save ourselves from a situation that threatens to close to us the doors of the foreign markets because of the ruinous exchange rate.

The future of the motion picture industry is in the balance and prompt action is necessary.

Hour Is Here for Big Readjustment Between Exhibitor and Producer

LEWIS J. SELZNICK, on being interviewed as to what he considered the outstanding feature of the development of the motion picture industry in 1920, spoke as follows:

"The year 1920 will witness the biggest constructive period in the history of the motion picture industry. It will in no way be related to the production of pictures. On the other hand, it will have to do with a rearrangement of relations between the distributor and the exhibitor. The handwriting is on the wall.

"There are certain rights the exhibitor is entitled to and the distributor must, if he wishes to be a force in the industry, listen to these demands. Just as labor has impressed capital with the justice of participating in the successful conduct of manufacturing enterprises, so will the exhibitor insist that he, being a vital contributing aid to the distributor's prosperity, in some way be permitted to sit in the council and receive a share of the profits.

"You can call it profit-sharing, cooperative organization, or whatever you will, it is bound to come, and realizing this I organized the National Picture Theatres, Inc."

Richard a Rowland says:
"It was inevitable that the big interests enter the picture business." Make your own big interests bigger in 1920.

Wonderful Year Ahead for The Fair Players in Industry; "Finish" is at Hand for the Bunk

By A. S. KIRKPATRICK
Vice-President and General Manager Robertson-Cole Distributing Corp.

FOR the producers, distributors and exhibitors who play the game in the broad, business-like and absolutely honest manner which the times demand, 1920 will be the most wonderfully successful year in the history of the industry. For those who fail to come up to the standard, for the producer who fails to come up with the goods and for the exhibitor who endeavors to foist inferior pictures upon an unwilling public, it means the end of the road.

"Finish" for the Bunk.

In a word, I believe 1920 means the complete finish of bunk in the business and the firm establishment of sound business methods. It will also see the definite determination of the exhibitor that only good pictures are acceptable. I believe that all are coming to agree that the picture of poor quality released merely because somebody has made it is hurting the entire industry and must be eliminated.

From the very beginning it has been the purpose of Robertson-Cole to do business on the highest plane, to safeguard its clientele from poor pictures, and in that way to build firmly for the future. The past year has vindicated this policy for all who have followed it, and in the coming year it will be made stronger than ever.

With the saloon gone, with money plentiful and the motion picture the only thing that does not cost real money, a wonderful year is in sight. But the progressive, wideawake, business-like men of the industry are the only ones who will be in on it.

Realart Accomplishment in 1919 Indicative of Work It Will Do in Ensuing Twelvemonth

By MORRIS KOHN
Treasurer, Realart Pictures Corporation

THE last half of the year 1919 saw the birth of Realart, the infant of the motion picture industry. Conceived in the Big Idea of superior production, service in distribution, satisfaction to the public and success to the exhibitor, Realart grew with phenomenal rapidity into an organization of the first class, sound in principle and successful in policy.

What is the big idea for 1920? The continuance of the policy of 1919 and carrying it to the ultimate conclusion, by selecting the best in books and plays for film dramatization, and staging them in a true real art fashion; securing the best directors in the film art to produce screen dramas of Realart standard, and make specials which the public will stamp "excellent" and exhibitors declare "most profitable."

Plans have been made to carry out the idea of 1920, and a smashing announcement is coming very soon which will command the attention of all who are vitally interested in the motion picture industry and most particularly of all the exhibitors.

Realart accomplished in 1919 what was considered an apparent impossibility, namely, receiving nearly two million dollars in contracts before a single release, signing up three stars, releasing special productions by two of the world's greatest directors, establishing a humanly perfect sales organization within a period of a half year, and giving exhibitors service and co-operation before unheard of.

Past performances are indicative of what is the 1920 Realart idea.

A. S. Kirkpatrick.
"1920 will be most wonderfully successful year in industry for square workers."

Entry of Big Business Means New Blood, System, and Death of Waste

THAT American producers must make concessions to foreign distributors because of the present disparity in money exchange, and that the entry of so-called "big business" into the motion picture industry is an inevitable step which need cause no alarm, especially to the independent exhibitor, is the gist of a statement by Richard A. Rowland, president of Metro Pictures Corporation, which is a timely Christmas message to the trade.

Mr. Rowland is in a position to speak with authority on the foreign situation and the opportunities for American picture producers that are open in the foreign field. Several weeks ago he returned from a survey of two months in Europe, where he interviewed prominent English, French and Italian manufacturers and distributors of pictures in great number.

American Valuation Dangerous.

"The American producer who insists on the American dollar valuation in his dealings with the foreign distributor," says Mr. Rowland, "is going to eliminate himself, because the Englishman or the Frenchman or the Italian will 'chuck the whole business'; he will refuse to purchase American films, and will do his best to eke out the scanty home product."

As to the inevitable entrance into the motion picture industry of "big business," variously characterized as "Wall Street" and "large financial interests," the Metro president states that Metro had foreseen this eventuality at least two years ago and has been shaping its policies to meet the conditions that would arise.

"Big Business" Entry Inevitable.

"It was inevitable that big business should enter the industry as a legitimate field for investment. Motion pictures are established to stay. Each year they have become stronger in the popular affections and the returns for honest, high-grade pictures have been proportionately and legitimately larger. It was natural that men of large capital should turn to motion pictures with decided interest and attention.

"For one thing, the entry of big business into motion pictures will mean new and vigorous blood poured into the industry. It will mean more system; it will mean a curtailing of a great deal of the waste that, in the progress of an infant industry was bound to occur. The operation of large studios will become more systematic, especially."

"We are constrained to boast a little, also," the statement continues, "over the fact that Metro was a pioneer in seeing the artistic advantages and commercial prestige accruing from the purchase of famous stage successes and celebrated novels for screen presentation.

"Our latest literary coup, which is fresh in the public mind, was the acquisition of 'The Four Horsemen of the Apocalypse,' the sensational novel by Vicente Blasco Ibanez, the brilliant Spanish writer."

The Metro president's statement concludes with these words:

"Metro extends Christmas greetings to every exhibitor in the industry. It pledges itself to unfailing helpful cooperation, with a view to the showman obtaining the largest possible profits from his investment.

"With the gradual but certain dissipation of the causes of unsettled conditions, may 1920 prove to be the best year the exhibitors have yet known, even as we look forward to it as Metro's banner year both at home and in the great foreign field which awaits Metro's entry in formidable artistic array."

Richard A. Rowland
"Entry of big business into industry was inevitable."

W. W. Hodkinson
"The motion picture industry can still finance itself from within."

"Big Money" in Industry Means "Big Price" For Use; Exhibitor Must "Watc h His Step"

By W. W. HODKINSON
President, W. W. Hodkinson Corporation

IN the Tenth Anniversary Number of the Moving Picture World, published more than two years ago, I said in closing, after referring generally to the progress of the business in the past ten years:

"When this great machinery is performing its stupendous task, we who have had its infancy in our care, uncontrollable though it has largely been, will observe the best brains of the world concentrate their best work upon the film that will unroll daily in every quarter of the globe, carrying the message of right and value universally and graphically to all mankind. Then presumably our monologue will begin, as usual, I remember when——"

Today we are facing the entrance of "big money" into the business, with the consequent "big price" for its use. The exhibitor must watch his step or he will find his theatre making 50 per cent. for money which "organizes" him, and he will be getting 7 or 8 per cent for himself.

"The motion picture," to quote the words of a big New York banker to me some years ago, "has the ability to get along by itself in a financial way that is surprising to bankers. It literally lifts itself by its own bootstraps, supplying its own capital as it progresses."

Exhibitors, it still has that capacity. It can still finance itself from within. Don't get under any schemes to make inflated values of stock issues real by your efforts or you will say "I remember when——" while you see others taking profits out of your business which should be yours.

Distribution Betterment Will Signalize Picture Business in "Big Year"

BRITON N. BUSCH, who, in association with Lewis J. Selznick, took over the distributing end of the World Film Corporation and formed the Republic Distributing Corporation, says:

"The year 1920 will go down in the history of the motion picture industry as having marked a betterment in the method of distribution of pictures. A signal advance will be recorded of commercializing the industry in the sense that no longer will flamboyant and effusive claims for pictures be employed in securing contracts for their exhibi-

H. E. Aitken.
"America must help Allies on exchange rates.

Monopoly Has Been Cut Down Twice; Now Faces Third and Final Battle

By J. D. WILLIAMS
Manager First National Exhibitors' Circuit, Inc.

EVENTS in the closing months of 1919 foreshadow the final battles of the war for theatre independence as the outstanding industrial factor for 1920. The ambition of would-be monopoly undoubtedly will receive another severe blow, but it is unlikely that it will be permanently removed from the business. Within the last five years it has been twice cut down. It is now engaged in its third struggle for success, with failure the obvious outcome.

This time the result will bring to the industry benefits of greater magnitude, and of more enduring qualities. A market of independently owned theatres, operated by exhibitors who are independent, will open a permanent way for independent producers and stars.

Selective Booking a Certainty.

Selective booking was generally promised in 1919. The promise was not generally fulfilled. The outcome of the theatre war will compel producers and distributors to permit of selective booking, whether they will it or no.

These are the progressive stages of what the present indicates as the important events of the New Year. Selective booking a fact, a new independence for exhibitors, and a stronger market than ever before always open to stars and producers who can meet its requirements for quality.

"The ambition of would-be monopoly will undoubtedly receive another blow."
—J. D. Williams.

tion in the 15,000 theatres scattered throughout the United States.

"In place of the old method there will come the submitting of product based on box office values; a better sense of discrimination in the selection of subjects for which rentals will be obtained that are fair and just in proportion to the appeal the picture has to motion picture patrons. Slipshod methods of production will pass out and instead system and efficiency will be utilized in order that first class product may be produced."

Charles Logue, Author, Becomes a Director

FOLLOWING in the foot-steps of one or two other convention-defying authors, Charles A. Logue has gone in for directing the film productions of his own stories. He will put on his latest work, an untitled drama, based on the theme that clothes make civilization, for A. H. Fischer Features, Inc. In his venture he will have the co-operation of an associate director in the person of Jack Kennedy.

A little short of three years ago Mr. Logue was writing magazine stories, following a career as a reporter and writer of feature stories for the New York Tribune and the New York World. Determining to try scenario writing he wrote "The White Raven." Metro bought the story and produced it with Ethel Barrymore as the star. With this start he decided to confine his efforts to scenario writing exclusively and since then many scripts have come from his pen.

Mr. Logue and Mr. Kennedy, accompanied by P. J. Carey, the Fischer technical director, has left for Miami, Fla., to arrange for the filming of exteriors there. They will be followed next week by the cast of players.

Willard Devises Plan to Improve Realart Service

TRAIN schedules may come and go, but Realart service to exhibitors is designed to go on forever, says H. W. Willard, Realart manager at Chicago. Mr. Willard devised a system which he declares will foil the most changeable railroad system in the country as far as film deliveries are concerned.

Realizing that railroad timetables everywhere are subject to change without notice, Mr. Willard thought it would facilitate matters for exhibitors to advise the exchange as to what road would be used and at what time films should be shipped. The same information is requested with respect to the returning of films, and with the systematizing of this shipping and returning many ordinary and expensive delays are obviated.

Mr. Willard has sent the following letter to all out-of-town exhibitors with whom he has contracts:

"We believe in backing good pictures with 'Service that Serves.' We want to co-operate with you in every way and realize that promptness in film deliveries is extremely vital. It is imperative that you return a show on the first possible train so that we can properly serve the next man.

"With reference to the above, we would appreciate you would advise at once the train time and railroad you wish us to use in shipping you, and the railroad time it will leave your town."

Town of 100 Pays $100 for Show—Makes Money

AS an evidence of the enterprise displayed by exhibitors in small towns and which discloses the fact that all the showmen in the business are not located in large cities, it is only necessary to call attention to H. A. Arnold, manager of the Colonial Theatre of Colfax, Ill. Colfax has a total population in the neighborhood of 100.

Mr. Arnold does not sit in his theatre waiting for the hundred to come to his house. He goes out after people in the surrounding community. To get them there he does unusual things. His latest stunt was to pay Select Pictures $100 for one day for Elsie Janis in "A Regular Girl."

This in itself marks a record breaking price for a community the size of Mr. Arnold's domain. That he made money was evidenced by a telegram received in the offices of Select in which Mr. Arnold asked if they had any more $100 pictures; that was the kind he wanted, as they drew crowds.

Hewitt Now With Selznick.

The value of sub-titles to visualize correctly the modern motion picture is recognized as of such paramount importance that Lewis J. Selznick has been casting about for the most expert writer obtainable to do the titles for pictures put out by the Selznick enterprises.

This week there was added to the Fort Lee studio staff Douglas D. Hewitt, an expert title craftsman, who will work under the direction of Neil McGuire. Mr. Hewitt was formerly with Triangle.

Carlyle Blackwell
Lived three months with the Laguna Indians in New Mexico to make his startling picture, "East or West."

Tudor Architecture Seen in Robertson-Cole Picture

ONE of the most beautiful pieces of Tudor architecture on the West Coast was used by Director Henry King, of the Jesse D. Hampton studios, in the making of "Haunting Shadows," the Robertson-Cole Superior Picture, which is based upon "The House of a Thousand Candles," the Meredith Nicholson novel, and which will be a holiday release.

The scene of the story is Central Indiana, where, in the midst of a forest, stood the great unfinished castle which the grandfather of John Genarm, the picture's central character, had built. As the story prescribes that a Tudor castle full of books is necessary, Mr. King for a time was stumped. He didn't think there was anything of that sort this side of England.

Then he discovered a home on an estate in the edge of Pasadena, and obtained permission to use it. On account of the authentic background, "Haunting Shadows" will interest the student of art and architecture as well as the picture house patron who goes only for the story.

An interesting feature of Tudor architecture was its characteristic of decorating buildings with philosophical texts. In the great Tudor castle about which "Haunting Shadows" takes place, the grandfather of John Glenarm, builder of the castle, had written, "The spirit of man is the candle of the Lord." The central character of the photoplay is willing to admit this before he has battled long with the strange persons about him.

Miss Normand and Moore Please New York Audiences

NEW YORK motion picture patrons had their first opportuntiy to see two of the finest of Goldwyn Pictures Corporation's new productions recently, when Mabel Normand in "Jinx" was the feature attraction at the Capitol Theatre and Tom Moore was presented in "Toby's Bow" at both the New York and Brooklyn Strand. At all three of the houses the pictures drew large audiences. Box office reports covering the early days of the week indicate that business increased steadily throughout the engagements, which is the surest test of the appeal of a production.

Although "Jinx" has been given prerelease showings at a number of the most important theatres in cities of the South and West, it was withheld in New York at the request of the Capitol management until a date could be arranged for its presentation. This is the second Goldwyn picture selected for showing at the Capitol. the first being Rex Beach's "The Girl From Outside," which scored a hit shortly after the opening of the theatre.

Tom Moore has come to be recognised as one of the best drawing cards on the Goldwyn list of stars. In "Toby's Bow," an adaptation of the stage play of the same name, he has a congenial role as a successful author, who goes to an old Southern estate in search of fresh inspiration. The picture went over big at the Strand theatres.

Northwestern Completes Only-All Indian Picture

COMPLETION of the only all-Indian picture in the world has been announced by the Northwestern Film Corporation, of Sheridan, Wyo. The picture, which took seven months of hard work, is entitled "Before the White Man Came." It was produced by special permission of the United States Government and is seven reels in length.

Described as historically correct, "Before the White Man Came" shows mountains and valleys of the Northwest in all their grandeur and sublimity. More than 600 Indians and buffaloes were used. The picture was entirely produced in the great outdoors, no studio scenes being taken.

"Not a white face in the cast," says some of the exploitation material on "Before the White Man Came." The title and the story of savage love and hate offer exceptional advertising possibilities. There are special inducements to state rights buyers.

The story and scenario were written by William E. Wing and the direction was by John E. Maple. John W. Fuqua and E. B. Sonntag are responsible for its photographic excellence.

Frank Zambreno Secures "Lightning Bryce" Serial

FRANK ZAMBRENO, of the Unity Film Corporation, Chicago, has bought the Illinois and Indiana rights to the Anne Little-Jack Hoxie serial "Lightning Bryce," from the Arrow Film Corporation.

"I think I have bought for the exhibitors of my territory the greatest serial ever made" was the way Frank Zambreno expressed himself to Dr. Shallenberger, president of Arrow after he had signed his name to the contract. The serial was produced by the National Film Corporation of America, Paul Hurst directed. It is said that "Lightning Bryce" has already broken a number of house records in other parts of the country.

R. L. Hatfield, of Milwaukee, who is handling "Lightning Bryce" for the Wisconsin territory, has also bought the Minnesota, North and South Dakota territory. This serial has done remarkably well for Mr. Hatfield in the Wisconsin territory, which is the reason he has bought additional territory.

Big Exhibitor Interest Shown in "Blue Pearl"

THE Republic Distributing Corporation feels highly elated over the interest that is being shown in the first Lawrence Weber production, "The Blue Pearl," which, although it has not been released, so great has been the number of inquiries made concerning booking dates that a positive success for this picturization of the famous Broadway theatrical success is assured.

The exhibitors have not had an opportunity of seeing the picture and such information as they have obtained has been through the trade publications that have carried the advertising of this melodrama in which Edith Hallor, late star of George Ade's comedy, "Leave It to Jane," and featured by William Fox in several of his releases, is seen in the leading role.

The strong cast engaged by Mr. Weber to support Miss Hallor includes Florence Billings, Lumsden Hare, formerly with Belasco and Frohman and leading man with Grace George, and other actors of equal importance.

Youth May Be Blind, But It Seems to Have a Spiritual Vision That Recompenses.
Showing "The Blindness of Youth," released as a state rights attraction by Murray W. Garsson, Foundation Film Corporation.

Picture Standardization Will Hurt Industry, Says Kirkpatrick

EMPHATICALLY declaring that it is the firm intention of Robertson-Cole to back the independent idea in the production and exhibition of motion pictures. A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, stated that he is confident that combinations and financial alliances which intend to entirely dominate the motion picture field will fail of their purpose. In any battle that might be staged he is certain the independent exhibitor will defeat the efforts of any who seek complete control.

"This is particularly true of any financial combination which attempts to resort to the squeeze-out method of handling exhibitors or who otherwise attempt to introduce financial rough-stuff," Mr. Kirkpatrick declared. "This industry has developed in independence and it has developed in a far greater measure than any other industry because of that fact.

"We must assume that the natural result of absolute domination would mean the standardization of production. It would mean a set allowance for each production. It would mean a set presentation of each picture, and a definite schedule of prices, and needless to say those who dominate would not come out second best in any such arrangement.

Would Stifle Development.

"Standardize production and you throttle the freedom of action, the freedom of artistic development essential to the motion picture. Follow it with any attempt at making theatres throughout the country uniform in details and you kill the initiative of the creators who have made the motion picture what it is. If this domination had been completed a few years ago where would Grauman, Rothapfel, Riesenfeld, Tom Moore, and the other big figures of presentation be today? Where would the wonderful presentations that mark the theatre be today?

"In the first place the real boss of the industry, the public, will revolt the moment this creative faculty of the business is stifled. Public opinion would wreck the mightiest financial effort to dominate the motion picture field in the manner in which a few so fondly dream it can be accomplished. But such a situation will never come to pass. It will be stopped by its own failure very early in the game. The independents are too powerful today to be even slightly affected by these schemes.

Combinations Are Helpful.

"Combinations of capital for the production of motion pictures is not now, however, a weakening thing. On the contrary it is strengthening. Similar combinations for the exhibition of motion pictures is a strengthening aid, in fact, both are the natural developments of the rapid and great growth of both branches of the business. It is when these combinations endeavor to become monopolies that they seem menacing, but it is just at that time that they cease to be a factor, for they have then arrived at the moment of death. No combination which attempts a monopoly in the motion picture industry can live for a day after its intent becomes apparent.

"Fostering everything which makes for the honest and fair development of the business with regard for the interests of all concerned, Robertson-Cole will continue, in the future as in the past, to lend every particle of its influence and good will to the men responsible. It will support freedom of development in production and exhibition in every way because it is certain that freedom is the secret of the successful past and the guarantee of the future. And in the meantime I feel certain that the possibility of monopoly is as remote as it ever was and is dangerous only to those who think about it.

Has Aided Independent Producer.

"All this is nothing new in the Robertson-Cole policy. Since the entrance of Robertson-Cole into the domestic field as bankers to the producer more than a year ago the trade well knows the independent producer has had our encouragement and support. We have made every effort to assist those who, with the good of the industry ever at heart, have been striving to make pictures of an increasingly high standard of excellence.

"In fact this sort of financial support, this knowledge that an organization of tremendous financial resource was encouraging the development of the independent producer, has been one of the influential factors in bringing to its high standard the creation of independent productions. With others holding the same belief Robertson-Cole will continue along the same line.

"The importance of this to the exhibitor cannot be overrated. In the strength of independent producers lies the real strength and safety of the exhibitor for it means a large and varied selection of pictures. It means that competition in the making of pictures will always remain and therefore constant improvement in the quality of productions will go on. It means that it will be impossible to stifle development.

"The main motive in the motion picture business is the acquiring of profits for the producers and the exhibitors who have invested their money. Competition in the making of pictures makes for precisely this because it continually works for greater and better productions and this means greater patronage and a stronger foundation for the motion picture as the great permanent entertainment of the people of the world. Monopoly, on the contrary, means standardization which stifles public interest, arrests development, and tends to the eventful decline of the entire industry," concluded Mr. Kirkpatrick.

"Tarzan" Not a Reissue.

There seems to be a misconception prevalent regarding the recently announced production of "The Return of Tarzan." In the minds of many this feature is being confused with the earlier Tarzan subjects, and in some cases, taken as a reissue.

"The Return of Tarzan" is Numa Pictures Corporation's screening of Edgar Rice Burroughs' latest book by the same title. It has the same fascinating central character in Tarzan, the son of English gentle folk, who, born during the presence of his parents in Africa, is left an orphan by their deaths and reared to young manhood by an ape.

Mrs. Sydney Drew Presents Cross to S. Rankin Drew Post, American Legion.
The cross was taken from the grave of S. Rankin Drew in France and presented to Wells Hawks, Commander of the Post, at the Soldiers and Sailors Monument, New York City.

Seattle Pastor Says Much Good Is Spread by Pictures; Sees Evil Side

AT a recent meeting of the Woman's Century Club, Seattle, Dr. J. D. O. Powers, one of the most prominent members of the clergy in that city, gave an address on "The Useful and Harmful Side of the Movies," and a round-table discussion of the subject followed. It is significant that in his discussion of the useful side Dr. Powers spoke chiefly of the things that had been done, while on the harmful side his discussion was limited to the things that might be done.

He stressed first the educational value of films, declaring that many people not only learned from them all they knew of what was happening out in the world, but that some received all their stimuli for good from them. Dr. Powers thinks that the producers realize the power of the films for building up ideals. He said that it was inevitable, with the constant demands for materials and scenarios, that some inferior and rather trashy stories should be used, but that on the whole the tendency is good.

Many Appeals Are Weak.

In speaking of possible evils he mentioned particularly the shallowness of the appeal in many motion pictures. He said that, in order to do real good, the appeal must be made to the mind as well as the eye; for to get the most out of what one sees one must analyze and study it, else his mental development will not reach its full stature.

The tendency among audiences, according to Dr. Powers, is to like best easy and sensational drama, and since the films draw people away from their homes, their schools, and the church, this taste must be overcome, or the silent drama will become a power for evil rather than good.

Rochester's Old Wonderland Musee Paled Before the Flickering Screen

THE tenth anniversary of the Temple Theatre and the twenty-fifth of J. H. Moore's interest in Rochester theatres is being celebrated this month, and with it another anniversary, that of the coming of the motion picture to Rochester twenty-three years ago. Probably the humble beginning of the picture show and its gradual advancement to its present great state is so seldom thought of by even many now engaged in the picture industry, that the story of Mr. Moore's experience is of more than ordinary interest.

A little more than a quarter of a century ago Mr. Moore came to Rochester from Detroit with the avowed purpose of extending his theatrical interests to this city. He purchased the old Wonderland Musee and by offering literally heaps of attractions to the curious public, at 10 cents a look, he managed to get a good foothold in the city. Mechanical and wax figures and all kinds of freaks and what-nots were supplemented by performances which in a crude way might be compared to vaudeville of the present day.

Finding the Inspiration.

When he opened the autumn season in 1896, Mr. Moore realized that he was losing money, that all he had invested was melting away with all that he had piled up in two years. Mr. Moore was in a none too cheerful a frame of mind. He picked up a newspaper listlessly and then came the inspiration—he ran across an item to the effect that two Frenchmen had arrived in New York with a machine that would produce animated pictures on the screen. Fighting against what he thought was a foolish whim, Mr. Moore caught the next train to New York to see the Frenchmen.

The next night Mr. Moore saw what he thought was the most wonderful thing in the world—moving pictures of men who dived from a springboard into water that splashed and foamed. Before morning he had closed a deal with the two Frenchmen to bring the machine to Rochester. That machine, the Lumiere cinematographe, was the first moving picture apparatus to arrive in Rochester and was the invention of the Lumiere brothers, of Paris.

Crowds flocked to see the new mechanical marvel. It was necessary to extend the engagement week after week. Crude and flickering as were those pictures, they were the beginning of a long chain of things that was to change the whole tenor of amusements. Moving picture fans were born in those days, and since that time they have increased to millions untold.

From Planning Mines to Fashioning "Blind Love"

GERALD F. BACON, whose late feature production, "Blind Love," starring Lucy Cotton, has been placed on the state rights market by Nathan Hirsh, president of Aywon Film Corporation, has been prominently identified with both the stage and screen for many years, beginning his theatrical career with Saenger and Jordan, New York play brokers, following a short career as mining engineer in the West.

In addition to his work as play broker and producer for the stage, Mr. Bacon has produced more than a half-dozen successful photodramas, including "A Woman's Experience," and "Men." His latest production, directed by Oliver D. Bailey, prominent stage director, is from the work of Max Marcin, whose play, "The House of Glass," starring Mary Ryan on the stage and Clara Kimball Young on the screen, proved a Broadway hit several seasons ago.

Miss Cotton is supported in Mr. Bacon's production by George LeGuere, Thurlow Bergen, Eduarde Durand, Frank O'Connor and James F. Cullan. "Blind Love" is the story of love and its power over man though the man has fallen to the lowest stage of moral degradation. One of the big features is a replica of the main gambling hall at Monte Carlo. In this scene Mr. Bacon employed more than 300 "extras" and Director Bailey spent more than four days in the photographing. The picture is in six reels.

The Prohibition "Attitude."
emonstrated by Fatty Arbuckle during an interim between Paramount-Arbuckle comedies.

Oklahoma Theatres Like Chaplin DeLuxe Comedies

THAT the initial releases of the series of twelve Chaplin DeLuxe Comedies are popular throughout the country is indicated by a letter received recently from the manager of the Majestic Amusement Company, of Oklahoma City, operating a string of theatres through Oklahoma, by General Sales Manager W. F. Rodgers, of Hallmark Pictures Corporation, which is distributing the Chaplin Classics as presented by Clark-Cornelius Corporation.

The management of the Majestic Amusement Company writes: "In playing Chaplins in our houses we featured the comedy over our regular feature, as experience has proved that this is the way to get the money. We stood them up every performance on the opening day and broke all house records. But the best part of it all was that the crowded performances held out for the remaining two days of the engagement, again breaking records on both days.

"We consider our Chaplin contract with you the most valuable film contract we have in our files today, and although we are paying five times as much money for each of these comedies as we ever paid for any two-reel subject in the history of the house, we would not relinquish our contract with you. That is how much we think of Chaplin classics and your splendid cooperation, which in a large measure is responsible for the successful putting-over of the two comedies, 'The Floorwalker' and 'The Fireman,' played to date in our houses."

"$1,000,000 Reward" in Demand.

"$1,000,000 Reward," the Grossman serial production in which Lillian Walker is starred, has been shown to the trade in New York, Boston and other centers and reports are to the effect that it is in great demand among exhibitors. Nathan Hirsch, who controls the New York City rights, gave a trade showing recently and reports widespread bookings.

State rights on the serial have been practically disposed of and it will shortly be released.

Around Your Theatre Is a Lot of Live News that Editors Badly Want

Cultivate Friendship of Local Newspaper Men and You Will Find It Pays—Hints to Home Publicists

By W. M. Gladish

THE statement has been made that if anyone desires to read any real news about picture theatres, exhibitors or moving pictures generally he looks any place and everywhere in a newspaper but on the pages of the moving picture section. The assertion has also been made that nine-tenths of all propaganda matter issued by and for film producers and distributors reaches the waste paper basket of the newspaper office.

Let's look into some faults, mistakes and wrong impressions. It seems that many exhibitors have the wrong idea entirely about newspaper editors and newspapers, even though they read them every day in the week. Some exhibitors believe that a newspaper should be willing to spend the money of an advertiser to print a "cream puff" about a non-advertiser.

Fuel for the Furnace.

The writer knows for a fact that some press dope from film offices goes straight into the paper basket, without being opened, because it is a waste of time to open the envelope. It is also a fact that the words "news" on the outside of some letters from press agents does not get anybody anything and that the alleged "news" takes the same route to the furnace.

What the newspaperman craves and seldom gets is local moving picture news. That is, in other words, localized picture news. If an exhibitor could only hand the picture editor a news story each week with a local angle to it, there would be extreme happiness in the heart of the conscientious picture editor. The average newspaper can always get more foreign news than it can use. But it takes time and trouble to dig up local news because there is hardly anybody else but the newspaperman to do it. Growing a "nose for news" is the culmination of experience and few men outside of the newspaper profession have the "nose."

Cultivate Their Friendship.

It is difficult to see how any exhibitor can make a mistake by cultivating a passing friendship with the newspapermen. This can be done without evident intention of securing "a little free publicity" or other favors. This friendship can be heightened on the part of the exhibitor by tipping off any little happening of general nature that the theatre manager may hear or know about. Tell the reporter about some accident that has just happened along the street—near the theatre. Tell him how some woman dropped her $25 roll out of her stocking in the theatre the other night and came back and found it. Get the woman's name and address and give the "story" to the newspaper. This means the education of the editor or reporter to look to you for news—local news. Then, when the government slaps on a new tax or something, Mr. Editor will think first about you to get the local end of the big story from the capital.

Roiling the Editor.

What undoubtedly roils the ordinary and average editor more than anything else is to receive a variety of clam-baked picture notices, either printed or mimeographed, with the request, "Take your choice" and "Insert name of local theatre here." The ensuing crumpling noise is the rolling up of a paper ball to be hurled into the waste paper basket.

It has happened that a series of press notices has been used for the first run of a feature in a downtown theatre, and then, a few weeks later, practically the same series of readers appears for the second run of the picture in another local theatre. The picture star is called upon to perform the same stunts, on paper, as he or she did a few weeks before. Doesn't the crowd get wise to this? A real news dispatch tells of the arrival of a film star in New York, but, turning to the moving picture page, the reader learns that the same celluloid celebrity is doing wonders out in California.

Quality Not Quantity.

Without a doubt the exhibitor should pay as much attention to newspaper reading notices as he does to lobby displays. The public sees both, but in numerous cases the newspaper space is thrown away. "Every exhibitor his own press agent," should be the slogan of the moving picture business.

It is not the length of the free reading notice that counts. The heading on the item is worth just as much as the item because millions of newspaper readers never go further than the heading of an article. Incidentally, the same applies to display advertisements. Countless numbers of people never read more than the outstanding lines of an advertisement.

Read the Trade Papers.

Some real exhibitors publish their personal comment regarding the outstanding feature of a picture. If the exhibitor reads his trade paper carefully he will form a good idea of a picture before it reaches him. He can obtain a real impression regarding a feature from the reviews which appear in the trade paper.

Real news consists of the report of something that has happened—not advance dope on something that has not occurred. The editor knows the difference between news and advance publicity, and the sooner the exhibitor forgets to refer to a "free reader" as news, the better it will be for the exhibitor.

Wanted—Real News.

One fault about exhibitors is that they fail to take advantage of a development or an incident to secure the publication of news in the local newspaper. The writer once saw Mary Garden enter a moving picture theatre to see one of her few pictures and the star was met and escorted to a box seat by the manager. Did the manager report the fact to the local newspapers that Mary Garden had attended his house to see herself on the screen? He did not.

Remember, the picture editor wants localized news if possible and reports of developments or incidents immediately after they have happened. Write your own press notices the best you can and he will dress the stuff for publication, if you will ask him to do so. Every exhibitor should do something toward injecting a real news into the picture section of the paper. It will pay in the long run.

George B. Seitz In a Group.
Pathe's serial producer is seen here in triple-exposure: Producer, Star and Director.

Pugilist Joins Sennett Forces.

Ever Hammer, a well-known Chicago young lightweight boxer, who jumped into the limelight three years ago when he bested Freddie Welch, then champion, has arrived in Los Angeles and joined the Mack Sennett forces at Edendale, where he will take part in some of Mr. Sennett's Paramount Comedies. Hammer says that he hopes to show local fight fans what he can do by appearing in one of the Vernon bouts.

Violet Clark in New York.

From Chicago University to scenario writer and author is the record of Violet Clark, who is now sojourning in New York City and who for the past year has been associated with the Universal scenario department of Universal City.

Miss Clark visited Universal City about a year ago and liking the climate applied for a position. She was made a member of the reading department, a little later was put in charge and within six months after her first day was given a scenario to write. And since then her work has been of the best according to Percy Heath of Universal City.

Showing of Pictures on Sunday in Louisville Church Brings Protest

WHETHER the churches of Louisville, Ky., will generally adopt Sunday pictures in lieu of certain Sunday sermons remains to be seen. The first tryout of pictures in a fashionable church has resulted in much discussion of the subject, with practically all of the churches opposing the plan.

The first effort in this direction was made by the Rev. R. Ernest Atkin, of the Unitarian Church, on Fourth avenue, one of the most fashionable congregations in the city. Its efforts in this direction received more press notices than some of the big films receive in theatres, and it wasn't paid for at that. The first service was on November 30.

Some Dislike Idea.

The churches haven't had time as yet to shoot the plan full of holes, but during the coming Sunday sermons the opposition will have their inning. Just because a few pastors don't believe in the plan they are anxious to wreck a plan which holds great promise, and which should aid in bringing crowds to the churches. On December 2, the Tuesday after the first pictures were shown, the Bible Class of the Warren Memorial Church endeavored to throw a monkey wrench into the Unitarian machinery.

First Attempt But Not Last.

This is Louisville's first attempt at pictures in the churches, but it promises not to be the last by any means. For the next few weeks there will be much pro and con talk, with the pro talkers saying meaner things than a con man who has been run off his beat. However, it looks as though the plans may prove fairly successful, and that other churches will use it, occasionally at least.

Famous Players Enjoined by Court From Releasing "Peg O' My Heart"

JUDGE MAYER, in the United States District Court on December 11, decided in favor of J. Hartley Manners in his suit against the Famous Players-Lasky Corporation to enjoin the film company from releasing a screen version of the author's play entitled "Peg 'O My Heart."

The decision of Judge Mayer was based on a clause in the contract entered into between the author-plawright and Oliver Morosco in January, 1912, which provided that "no alterations, eliminations or additions" to the play were to be made without the author's consent and approval.

The play was successfully produced on the stage under the management of Mr. Morosco for a period of more than five years and is still playing. Some time ago Mr. Morosco planned to produce the play in motion pictures, but the author filed a suit to prevent him from doing so, claiming he had reserved the film rights under his contract with Mr. Morosco. Judge Mayer dismissed this suit, which is still pending before the Supreme Court on appeal.

Not a "Chinese Copy."

Meanwhile Mr. Morosco assigned his rights to produce the play on the screen to the Famous Players-Lasky Corporation, which produced an elaborate cinema version of the play. The author then filed the present suit against the film company to enjoin the release of the photoplay on the ground that he owns the film rights.

"It is impracticable to analyze the motion picture scene by scene and compare it with the spoken play," declared Judge Mayer. "The writer of the scenario evidently had in mind the kind of presentation which pleases the audience of a motion picture play and to that end departed from the sequential expeditious course of the spoken play."

Judge Mayer pointed out that it is not practical to follow closely the theme and development of a play in producing a screen version of the same, and intimates that the fact that the film company had not produced a "Chinese copy" of the play was not an important issue, but held that under the Manners-Morosco contract the playwright was entitled to pass on any changes which were introduced in making the film.

As a result of the decision the film company will be enjoined from releasing the photoplay until the Supreme Court passes on the Manners-Morosco suit involving the ownership of the film rights.

American Ace in Party Filming Southern Scenes

ROY BUCKLEY, of Chicago, an American flying ace connected with the Lafayette escadrille during the war, was recently a guest of Chattanooga for a few days. He is spending several weeks in the South with a crew from the Atlas Educational Film Company, of Chicago, filming points of scenic and historic interest for release through the Greiver Distributing Corporation.

The films will be taken from Chattanooga to Savannah and the reel will be entitled "From Chattanooga to the Sea." It is planned to show the pictures in 2,500 moving picture theatres in the country, thus giving a big boost to the natural beauties of Tennessee and Georgia. Besides Buckley, who will drive the car over the route, are C. E. Ashley, director, and R. G. Ganstrom and Harry Peterson, cameramen.

"Grinds."
auline Frederick and Director Frank Lloyd give their set the w. k. "OO" at Culver City.

Provides Artistic Plan Book on "Eve in Exile"

A COMPLETE, well-planned and artistic campaign book has been provided for "Eve in Exile," the American Film Company's newest Flying A Special. It sets forth an admirable selection of good catch-lines, special advance stories, follow-up publicity stories, after-the-show criticisms, short synopses, and news items both short and long.

For theatres that go in for special presentation, the campaign book outlines an allegorical prologue that is effective and artistic, and at the same time fairly simple and inexpensive to put across.

The campaign book is accompanied by a special press sheet that illustrates a number of effective ads of varying sizes, in which catchy phrases and clever drawings combine to put the message over with punch and appeal. All these ads are to be had in mat form at the various Pathe branches from which the American's accessories are distributed.

New Leading Man for Norma Talmadge.

Edmond Lowe, who plays the part of the Chinese Prince, Tom Lee, opposite Lenore Ulric, in David Belasco's production "The Son-Daughter" at the Belasco Theatre, has just been engaged as Norma Talmadge's leading man for "The Woman Gives," her second First National picture, on which work has been started. Roy Neil is directing this film.

Edmond Lowe is comparatively a newcomer to the screen, but has already won success by his portrayal of Peter Judson, as leading man for Clara Kimball Young in "The Eyes of Youth." He has also supported Jane Cowl and Irene Castle.

"Eve in Exile" Has Special Showing.

An elaborate review of "Eve in Exile," the American Film Company's latest Flying A Special, was arranged for an invited audience of exhibitors and picture critics of Philadelphia. The screening was held at Stanley's Arcadia Theatre, with Charlotte Walker present in person to underscore with her presence the favorable impression created by her handling of the title role. Her engagement in Philadelphia in "Tea for Three," with which she is on tour this season, made possible her presence at the formal showing of her new picture, which is based on the play and novel by Cosmo Hamilton.

George W. Weeks in Town.

George W. Weeks, general manager of Famous Lasky Film Service, Ltd., of Canada, with headquarters in Toronto, has arrived in New York on a visit.

Rothacker Will Write "Quality Service" Across Calendar of 1920

THINGS are going to move in the motion picture world during 1920, according to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago.

"Long about Christmas time every year for the last upmsteen years," opined Mr. Rothacker, "predictions were made that the coming twelve-month would be the most prosperous the industry had known. Each one of those cheerful predictions came true, because each year since the dawn of the projector's light has been bigger than the year preceding.

Strategic Service Stations.

"I believe that before the coming calendar has outlived its usefulness the decisive battle between Wall Street and the exhibitors will have been fought. Many of us believe we know how the 1920 war for independence will come out. And besides this I look for great strides in the development of the technical side of the industry."

The plans of the Rothacker company for the coming year call for the doubling of the capacity of the Chicago studio-laboratory service stations, the erection of similar plants in Los Angeles and New York, and as early as possible in 1920 the launching of plans for a studio-laboratory and service station in London and a service station in Paris.

Having studio-laboratories at four strategical points on the globe—Chicago, Los Angeles, New York and London—will raise the Rothacker service to clients to the nth power.

Coast Plant in 1920.

With laboratories in the other producing centers, the Rothacker company will be able to assume responsibility for guaranteed quality work from the time the negative is exposed on through to the packing for distribution all over the world. As it is now producers develop their own negatives and the Rothacker quality work begins only when the negatives are received at the Chicago plant for multiplication into prints.

President Rothacker will go to Los Angeles the first of the year to be at the cornerstone laying of the coast plant. When the laboratory is ready for business, a motor collection and delivery service will be installed. Trucks will make the rounds of producing studios in the evening, gathering up the film that has been exposed in the cameras during the day. That night the negatives will be developed in the Rothacker laboratory and next morning the trucks will deliver prints from those negatives to the producers. J. Wesley Smith, for years special Rothacker representative in the coast studios, will remain in that capacity.

Will Cut Distribution Costs.

With laboratories at strategical points President Rothacker can cut down the distribution costs of clients. For instance, a negative of, say, Mary Pickford, can be, before it leaves California, multiplied into prints for the West, Australia and the Oriental trade. The negative's next step will be at the Chicago plant, where prints will be made for distribution throughout the remainder of the United States and for Canada. Then the negative will go to London for the foreign prints.

American producers at present either have to ship prints across the Atlantic or trust to European laboratories. President Rothacker has assurances of enough business to enable the London plant to open at full capacity.

President Rothacker is ready to open sales-service offices of his industrial and advertising pictures departments in New York, Boston, Philadelphia, Buffalo and St. Louis; and as soon as possible in 1920 will extend the offices to other important cities in the Middle West.

To Lead Industrial Line.

President Rothacker was the pioneer in the production of industrial and advertising films. The opening of the branch sales-service offices means that he is determined to maintain the lead in that branch of motion pictures in which he blazed the trail. Before President Rothacker decided to establish those offices he and assistants made a survey of the entire country, gathering information concerning the attitude of exchanges and exhibitors toward high-class industrial subjects having strong educational value. It took a year to make this survey. The following assisted in making it: S. J. Stoughton, D. D. Rothacker, Sumter Calvert, C. P. Tobin, George S. Anderson, Edward O. Blackburn and Stanley W. Twist. A convention of Rothacker representatives will be held in Chicago between Christmas and New Years.

Preparations are being made for two new Rothacker releases in 1920. One will be entitled "Rothacker Industriallog," which will be a single reel feature made to bring out the romance of American industry. The other release, "The Rothacker Review," will be composed of chapters on education, health, science, beauty, fashions, nature and human interest.

Short Features.

Mr. Twist is completing the editing of some wonderful scenic and wild game pictures which he obtained in the Canadian Rockies and also some subjects received from Northern Europe. These pictures will be released under the name, "Outdoor Series."

"In order to make things move in our corner of the motion picture world during 1920," said President Rothacker, "we are planning an extensive advertising campaign in motion picture trade papers in the interests of producers who have prints made by us. We will also advertise in a big way in business magazines such as System, Printers' Ink, etc.

"While on the coast to get construction on the new Los Angeles studio-laboratory started, I shall complete arrangements for the production of a special six-reel feature which I shall personally present to the trade. My plan now is to release one such feature once every year, offering it as an example of how technical perfection can be obtained where every detail of the operation, from exposure of the negative to final presentation of the screen, is properly done."

Watterson R. Rothacker.

Marshall Neilan Engages Ingenue and Cameraman

MARSHALL NEILAN has made two important additions to his producing organization in the persons of Betty Bouton, who is rapidly coming to the front as a leading ingenue, and Dave Kisson, well known cameraman.

Miss Bouton will have a prominent part in the second independent Neilan production, advance preparations for which have already been started. The title of this photoplay has not been announced, although it is understood the picture will be an adaptation of a popular novel now appearing serially in one of the leading magazines.

Unlike most of the motion picture stars, Miss Bouton's theatrical experience does not date from early childhood. She received her first training at the Sargeant School of Dramatic Art, after completing a course at the University of Pennsylvania where she was one of the youngest girls ever to attend that college. She appeared in stock companies for a short time and then played with Nat Goodwin in "The Merchant of Venice." Later she appeared on the stage in "The Riddle Woman," starring Bertha Kalich, after which she made her debut in motion pictures in "Three Men and a Girl," starring Marguerite Clark.

Dave Kisson is a man of long experience, having been connected with various film companies as cameraman. He was Mr. Neilan's cameraman several years ago when the young director was producing for Famous Players. Mr. Kisson joined the Neilan forces after completing "Silk Husbands and Satin Wives," starring House Peters, for Garson.

"The Day She Paid."
Which is the title of Francella Billington's coming Universal, showing typical views above.

Stanley Company Acquires Site for Another Big Philadelphia Theatre

PHILADELPHIA theatrical, real estate and financial circles, barely recovered from their surprise at the recent announcement that the Stanley Company of America had purchased the Bingham Hotel and would erect an office building, stores and a theatre seating 4,000 persons, were electrified on December 11 when Jules E. Mastbaum, president of the corporation, announced that following negotiations with Joseph E. Cohen, owner, the Stanley Company had acquired the Allegheny Theatre at Frankford and Allegheny avenues, the largest theatre in the city devoted to vaudeville and motion pictures.

While the terms of the deal are not disclosed, it is stated that Mr. Cohen becomes affiliated with the Stanley Company as general representative of the Allegheny Theatre and of his other interests at Broad street and Allegheny avenue, the site of the old Convention Hall, and other enterprises in contemplation are also included in the transaction whereby the Stanley company assumes their direction.

Investment of $500,000.

The magnitude of this deal can be imagined by the fact that the investment in the Allegheny Theatre alone reaches more than $500,000, while the site and the improvements to be made at Broad street and Allegheny avenue, it is said, will reach about $5,000,000, for not only is a 5,000-seat theatre to be built there, but also apartments, stores and a dance hall.

The theatre entrance will be on Broad street. The theatre will extend clear to Park avenue. The playhouse is planned to be one of the handsomest in the world.

Combine Laughs and Half-Sobs and You Have Real Comedy, Says De Mille

COMEDY, as all the world knows, is divided into two classes, farce and true comedy. Both have their places on the stage and screen, but it is with real comedy that William De Mille, veteran playwright and screen director, plans to devote his attention in a series of forthcoming special productions for Paramount-Artcraft.

Mr. De Mille has been writing and directing photoplays for the past five years. Henceforth, he will devote himself exclusively to the direction of special screen productions which will bear his name, and, insofar as Mr. De Mille is concerned, each and every one of these feature photoplays will be comedies—but comedies in the best sense of that much misused word.

"Truth is the essential ingredient of real comedy," says Mr. De Mille. "There is an old French definition which differentiates the two forms of comedy very clearly. True comedy, says this definition, makes truth essential and laughter incidential; in farce, laughter is essential and truth incidential. It is the real comedy, based on truth, that I hope to do in the future.

Combining Laughs and Sobs.

"The decision to devote my attention to this type of comedy has been several years in the forming. I believe that the public approves of clean, humorous stories and I hope to supply a portion of this demand. It hasn't always been possible to follow my preferences in the past; routine production demands made it necessary to direct different types of pictures at different times. But in the future I shall be guided largely by my own preference and judgment. And for the immediate future I shall produce comedies of the kind which truth of detail, character and story form the basis.

"For the initial production under this new system, I have chosen 'The Prince Chap.'

"Comedy and pathos are never entirely divorced. It is the photoplays which combine a laugh and a half-sob in the same breath that the public likes to see and that I like to produce. 'The Prince Chap' is an example of this type in its stage form and its adaptation to the screen will serve to open wider fields for the development of its basic strain.

"Although I have not as yet determined on the production which will follow 'The Prince Chap,' I can promise that it will be of the same calibre. The Famous Players-Lasky Corporation is negotiating for a play by a famous stage author whom all the world knows. If they succeed in obtaining it, I shall make it my second feature production. If they fail, I have several other stories in mind."

Marshall Neilan Leases "Big Four" Western Studio

MARSHALL NEILAN has signed with Douglas Fairbanks for the use of the "Big Four" studio in Hollywood, where the director will produce his second independent production, the title of which is not available at this time. This film is an adaptation by Marion Fairfax of a serial novel which is at present running in one of the large national magazines. The executive offices of the Marshall Neilan organization will remain at 1723 Allesandro street, Los Angeles, pending the erection of Mr. Neilan's own studio.

The production of Mr. Neilan's initial independent picture, which is practically finished, has been interrupted by bad weather at the exterior location where the company was working. Mr. Neilan will, therefore, commence activities on his second photoplay immediately, until the proper atmosphere is available at the location used in his initial picture.

For the lead in his second independent offering, Mr. Neilan has engaged Matt Moore. This will be Mr. Moore's third appearance before the camera under Marshall Neilan's direction. He has played with notable success in "The Unpardonable Sin" with Blanche Sweet, "Heart of the Wilds" with Elsie Ferguson, and many other recent successes.

Marjorie Daw, recently signed by Mr. Neilan under a long term arrangement and who also appears in his initial independent production, will play another leading role in the new film. Little Wesley Barry, who recently signed a long term contract, is also scheduled to play an important part.

Neilan Talks of Next Year's Plans; Will Have No Set Release Schedule

MARSHALL NEILAN, who recently formed his own independent producing organization and who has figured prominently in producer-amalgamation stories during the past few months, has reviewed his plans for the coming year at his studio in Los Angeles.

"During the year now drawing to a close," said Mr. Neilan, "I have perfected arrangements which clearly indicate that the coming season will be the most important for me since I became affiliated with the industry some nine years ago. In 1920 I hope to realize the ambitions and ideals in motion picture production which I have held for a long time. In the formation of Marshall Neilan Productions I attain the basic principles for the fulfillment of these ambitions, and for the first time in my career as a director I will be able to produce pictures as I feel they should be produced.

No Set Release Schedule.

"The output of my organization cannot at this time be scheduled. Under my plan to make good pictures regardless of any set quantity, such a thing as a detailed release schedule for my year's product is out of the question. I may make eight pictures and I may make two; it all depends upon the results I attain in my work. When one picture is finished, which means it has come up to certain standards, I will start the next, and not before. If it takes me six months to make a good picture, I will be satisfied at the end of that time, that the quality of my production warrants this effort. After all, the returns on one big success are greater than those on two or three poor ones. So the time consumed in making these poor ones might better be used in carefully putting on one good one.

Cannot Put Price on Output.

"I do not guarantee for the coming year a string of productions and urge the exhibitor to depend upon my product as 'the backbone for his year's business.' I will not permit my productions to be sold in a group, for I cannot say how the quality of my third release will compare with that of my first. My pictures are booked individually and upon the merit of each will depend the returns.

"Motion pictures simply cannot be turned out like other merchandise so that a fixed price can be set on a given output for a year. There are so many elements that enter into the success of a film that a given standard cannot be consistently maintained or treated in a blanket arrangement. A minimum degree of quality which in itself might even be a high standard, can to a certain extent be guaranteed, but that is hardly a fair basis on which to establish a price.

Kept Watchful Eye for Years.

"For nine years I have been watching the results of others, and one of my reasons for this was my ambition to some day assemble the talents of those I considered the best, in order to perfect a master producing organization. With the formation of Marshall Neilan Productions I feel I have surrounded myself with such an organization.

"During the past few months I have closed for some of the most widely known novels and plays in the country. The fact that they are well known, however, was not the chief reason for my purchasing them. I have long ago realized the evil in 'buying a title' and trying to make a photoplay out of an impossible story. There are enough popular subjects that really present good motion picture stories available. My plan is to make pictures with stories that are essentially motion picture stories. I would rather produce a good story that was never heard of than a story that for picture purposes could only boast of a famous title. 'The River's End,' my intial independent production, by James Oliver Curwood, happens to be a nationally known novel at the same time it is an ideal film story.

Merits of Picture Count.

"I believe in offering a production on its merits as a production and not for its publicity possibilities. A good production, even if it presents a story never heard of, will compel profits.

"In keeping with this idea I will not attempt to present films written around stars. First comes the story and then I will obtain the best talent possible to portray my story.

"There are various other plans which I have in mind at present which, however, are not ready for publication at this time. The coming year will see a general upheaval in the industry which will smash old traditions and systems. Regardless of what happens, quality of production will always reign."

Campaign Book on Pathe Serial.

Half the success of a picture serial, so far as the exhibitor is concerned, lies in proper exploitation which will create a demand from patrons. For this purpose, Pathe Exchange, Inc., has outlined a comprehensive exploitation campaign for its new Ruth Roland serial, "The Adventures of Ruth," released December 28, and a large part of the campaign book is devoted to suggestions of this kind.

To Show Grossman Serial.

Harry Grossman, president of Grossman Pictures, Inc., has reached New York from his studios at Ithaca, bringing his first completed feature production, "Wits vs. Wits," which he is showing to the trade. He will dispose of the rights to the picture while here. Mr. Grossman states that he will produce a series of six features starring Marguerite Marsh.

"It's a Daisy of a Picture," Say Lucy Cotton and George Le Guere.
As they appear in these views from "Blind Love," a Gerald F. Bacon production, being handled by Nathan Hirsh.

In Three Years the N.A.M.P.I. Has Established Its Right to Existence

A REVIEW of the growth and activity of the National Association of the Motion Picture Industry during the past year establishes one outstanding fact—that it has more than justified its right to existence by a sum total of achievements remarkable in an organization of three years' standing.

Its chiefs objects are: To foster trade and commerce among members and to promote their business interests, to reform trade abuses in behalf of members, to secure freedom from unjust or unlawful exactions upon the industry, to diffuse among members accurate and reliable information as to the character and standing of those engaged in any or all branches of the industry, to settle differences between members and to promote an enlarged and friendly intercourse between those engaged in the industry, to perform all such acts as may tend to promote the welfare of the industry at large.

The Censorship Menace.

It was soon found that the only adequate method for carrying out the aims of the organization was through an executive headquarter's staff and a system of standing committees made up of representative executives of member companies. These committees were as follows: censorship, Sunday opening, legal and legislative, fire prevention regulations, film theft, transportation, membership, taxation, film exchange buildings, nationalizing F. I. L. M. clubs and exchange managers' associations.

By all odds, the greatest menace to the industry is the constant threat of legalized or pre-publicity censorship, federal, state or municipal, as the case may be. During the past year bills for the creation of censorship boards were proposed in twenty-four states throughout the country and were in every case defeated, owing largely to the work of Chairman Gabriel L. Hess of the censorship committee and his associates, William A. Brady, D. W. Griffith, P. A. Powers, Lewis Innerarity, Paul H. Cromelin, Walter W. Irwin, Arthur S. Friend and J. Robert Rubin.

Backs Board of Review.

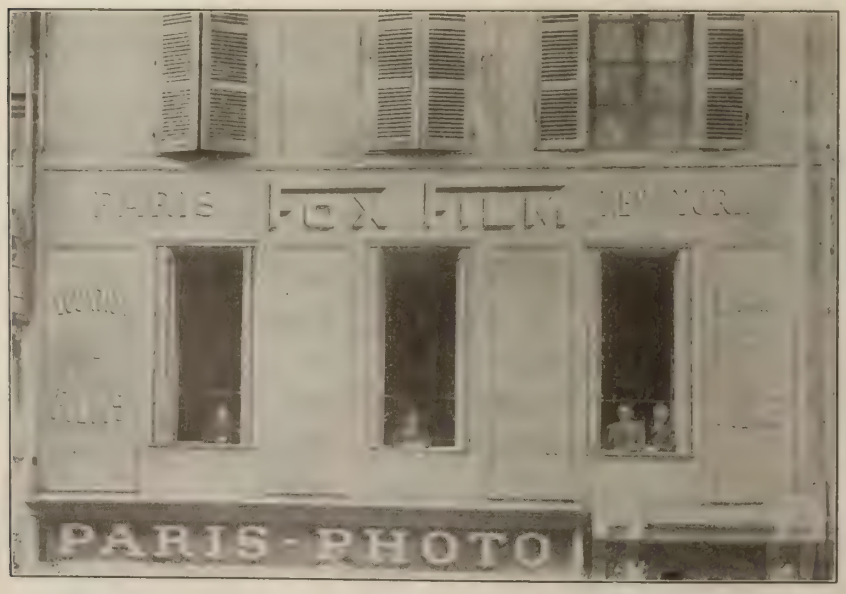
While the censorship committee was uniformly successful in its efforts to prevent current censorship bills from being enacted into law, it provided also for the future by recommending that the association put its authority solidly behind the National Board of Review, which for twelve years has been working in co-operation with motion picture companies to improve the output of their studios through methods of review, suggestion and elimination.

Another important activity is the movement to organize the various F. I. L. M. clubs and exchange managers associations throughout the country into a national body to co-operate in all matters of common interest with the association. This plan has been fostered by a committee of which Lewis Innerarity, of Pathe, Inc., is chairman. Steps are underway at the present time to render the new body permanent. On the committee with Mr. Innerarity were Charles C. Pettijohn, Al Lichtman, Herman Robbins and Felix Feist.

Successful Sunday Fights.

Arthur S. Friend was chairman of the Sunday Opening Committee, his associates being R. H. Cochrane and Lewis Innerarity. The efforts of this committee were directed toward obtaining legislation legitimizing the exhibition of motion pictures on Sunday, and also toward creating public sentiment favorable to Sunday motion pictures in states where such legislation was projected.

In the storage, handling and transportation of films important progress was made during the year. The transportation committee, P. H. Stilson, chairman; the film theft committee, H. Minot Pitman, chairman; the fire regulation committee, J. E. Brulatour, chairman, and the film exchange building committee, Al Lichtman, chairman, each covered an important phase of this work.



Headquarters of Fox Film Corporation at Marseilles.
The Fox foreign business is showing the effects of the recent invasion by William Fox and Winfield Sheehan.

Three Adolf Philipp Comedies Are Completed

ADOLF PHILIPP announces the completion of three comedies at the Adolf Philipp Film Corporation studio.

Mr. Philipp has resorted to his own stage successes for screen material. His "Auction Pinochle" for the picture "Oh Louise," "My Girl Susanne" for a picture of the same name, and likewise "The Midnight Girl." Each of these had a big New York run and enjoyed wide vogue on the road.

Mr. Philipp has not cast aside the musical comedy drawing power in making these pictures, but has rather merged the musical comedy atmosphere and attractiveness into his screen product. The title in each instance is a musical lead sheet, introducing the song hit of the piece as well as the principal characters, and making it an easy and logical feature for the exhibitor to employ the original popular melodies during the presentation.

Adolf Philipp himself plays a prominent part in each picture. He has surrounded himself with an attractive cast, including Patsy de Forrest, Marie Pagano, Gladys King-MacClure, Louise Buckley, Emily Marceau, Pauline de Palla, George Henry, Phil Sandford, Edward Elkas, Joseph P. Marquis and Will H. Sloan.

The productions will be released on a state right basis.

Triangle Keystone Films Add to Yuletide Gaiety

TRIANGLE has added to the gaiety of the holiday season by making it available for exhibitors to show their Yuletide patrons a series of one and two reel Mack Sennett comedies. The cast of these comedies contain a galaxy of box-office attractions, including Mack Sennett, Mabel Normand, "Fatty" Arbuckle, Chester Conklin, Mac Swain and Ford Sterling, not to mention the Keystone cops and the Keystone bathing girls.

On November 30, "Thirsty, the Magician," a one reel Mack Sennett Keystone comedy, with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle was released. This was followed on December 7 by "The Life of Reilly," a two-reel Mack Sennett comedy with Ford Sterling. This well-known comedian is also featured in "Crashing Through," a one-reel Mack Sennett Keystone released December 14. On December 21, "Keystone Babies," a two-reel Mack Sennett Keystone comedy, with the Keystone Bathing Beauties, will be released as a special holiday offering. Syd Chaplin is featured in the one-reel Mack Sennett Keystone comedy "Fast Trains and Slow Women," to be released December 28.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Crandall's York Is Last Word in Modern Theatre Construction

WITH a specially selected bill for its introduction, Crandall's York Theatre, on Georgia avenue at Quebec street northwest Washington, D. C., was opened November 27. The York is the eighth theatre in the Crandall chain in Washington. It has a seating capacity of approximately 1,000, all on one floor, and the cost of the building was about $125,000. The architect was Reginald W. Geare, who also designed the Knickerbocker, Metropolitan and others of the Crandall circuit.

The house has a frontage of 131 feet on Georgia avenue, and 72½ feet on Quebec and Princeton streets.

The exterior is treated on three sides with a series of arches about six feet wide and fifteen feet high in the center of which is located a three-sheet poster display board electrically lighted from in front by an over-hanging X-ray bracket. There are seven display boards indicating the picture schedule for the seven days in the week. The material of the exterior is a toned brick while the arches around the poster frames are finished in marble-cement stucco, a new method of treating the exterior of monumental buildings, which gives the arches the appearance of being finished in variegated marble.

Has a Gypsum Roof.

The walls of the building are of brick and hollow tile while the gypsum roof, which is probably the first to be put on a theatre in the East, is supported by steel trusses. The gypsum roof has many advantages over concrete or other roofing material in that it has a very low heat conductivity which will save coal in the winter and will keep the theatre cool in the summertime.

The entrance to the York is located at the northerly and facing Georgia avenue and is protected from weather by a segmental glass and iron canopy which extends to the curb. The segment of the canopy follows the line of the large segmental arch twenty-five feet in length, which forms the entrance to the vestibule where the ticket booth is locatde.

The ticket booth is constructed in bronze and glass, built into the front wall of the lobby. Access to the lobby is gained by two doors on each side of the booth, the lobby being twenty feet wide, fifty feet long, and thirty feet in height.

The unusual height of the ceiling insures adequate ventilation. The walls are finished in a soft green tone, paneled with gilt mouldings. Set into the walls at each side and not occupying any of the floor space are four one-sheet self-lighting poster frames.

At the end of the lobby opposite the entrance is a large crystal mirror with circular top in front of which is a marble seat. The lobby is sub-divided with brass poles and chains for handling the crowds.

Auditorium Thirty Feet High.

The auditorium is thirty feet high and is rectangular in shape with side walls divided into panels by seven arches. Between the arches a relieving motif of two pilasters is introduced. At the center of each arch and hung from a point in line with the spring of the arch is a large oval gilt picture frame with gold ribbons displaying pastels of the leading picture actors and actresses.

The screen is located in the center of three proscenium arches, the two side arches being arranged so as to afford special effects in scenery and scenic lighting. The scenery is composed of lattice work representing a conservatory through the arches of which is seen in the distance a pair of fountains, while the side drops provide the shrubbery and trees in the foreground.

The arches are arranged in a semi-ellipse, which is crowned by a scenic ceiling upon which sky scene has been painted with a cupid sitting on branches blowing a pair of pipes which are outlined on a golden moon electrically lighted from behind. The color noted in the auditorium is a combination of gold and soft olive greens, four or five tones of which were used. The curtains for the three arches were designed especially for the theatre and are made of gold satin relieved with applique, which is done in black, silver and blue.

Unique Lighting System.

The lighting system is unique. Between each of the seven pairs of pilasters on the side walls are located gold and green lambs heads which are in keeping with the style of the architecture, and upon the heads are mounted frosted glass urns, decorated in ivory and gold. The urns are lighted by colored lamps which are screwed into place inside. This lighting is continued throughout the picture.

In the ceiling are ten glass panels six feet by eighteen feet, the frames of which are in bronze. Above these glass panels in the roof space are located fifty-six hundred one-watt lamps with reflectors which are directed downward, and throw an even illumination into the entire auditorium, so that one may read a newspaper at any point in the house and still not have the illumination interfere with the picture on the screen.

The lamps are arranged on three separate circuits, allowing for the use of full intensity, secondary intensity, and very low intensity. The lamps on the circuit which give the lowest intensity have been so graded in size as to furnish a very little value of illumination at the front and a higher value of illumination at the rear.

Distinctive Heating System.

Another distinctive feature is the heating and ventilating system, patterned after the systems designed for the Knickerbocker and Metropolitan theatres. Heat is introduced without the use of radiators or mushrooms and can be regulated to a desired temperature, the audience being constantly supplied with fresh warm air in the winter time and by the same method with fresh cool air in the summer time; the equipment being capable of changing the entire atmosphere of the building twice a minute.

Another feature worthy of mention is the orchestra pit which is located under the stage at a level two feet below the floor of the auditorium, separated from it by a monumental bronze railing. Perfect distribution of the music sound waves is obtained by the shell like shape of the rear wall of the orchestra pit.

Charlie Ray Makes a Little Hay While the Sun Shines.
Charlie's here in "The Clodhopper," one of Triangle's coming re-creations of January release.

Selznick to Present Kaufman's Weekly Page as a One Reel Feature

LEWIS J. SELZNICK is about to introduce Herbert Kaufman, America's great editorial writer, to the screen. Mr. Kaufman's human editorials have appeared for years in a nation-wide chain of newspapers. His pen has dipped down into the heart of humanity and delivered messages of optimism much to the point, straight from the shoulder, epigrammatic and scintillating with brilliancy, and have a world-wide reading audience.

As a result of Mr. Selznick's enterprise Herbert Kaufman's Weekly is to appear in screen form, to be issued weekly as a one-reel feature.

"'Herbert Kaufman's Weekly Page' won't appear in the big Sunday newspapers next year," said Mr. Selznick. "It will be published under my direction in the picture theatres of the United States.

High Praise for Kaufman.

"Thomas W. Lawson once said that he'd 'rather own Kaufman's God-driven pen than Rockefeller's and Morgan's combined fortunes.'

"The Chicago Tribune considers 'Herbert Kaufman's name is better known than that of any living writer of editorials,' and Sir Arthur Pearson, long Northcliffe's main rival in the British publishing field, estimates Herbert Kaufman 'the greatest thought-molder of our time.'

"When the Federal Government realized the gravity of the Americanization problem, Franklin K. Lane created a special secretaryship in the Department of the Interior and put Kaufman in charge of the Melting Pot.

Release Date Not Yet Set.

"I believe that I am introducing the most powerful pen on earth to the screen. I am sure that I am adding the writer with the greatest following of any man alive to the list of distinguished authors now expressing themselves in film. And I know that the inauguration of Herbert Kaufman's Weekly, the first and only 'periodical in action,' is the most significant move to date in the motion picture industry.

"Herbert Kalfman's Weekly means the development of the motion picture theatre into a large public opinion-making force.

"Herbert Kaufman's Weekly is not a pictorial review—but a highly organized special feature with all the resources of the studio to illuminate and intensify the unique thoughts of a prominent editor.

"It will be announced (among other publications) in the Saturday Evening Post of December 27, in a four-page spread.

"The date for the release of the first Kaufman Weekly has not been set. It will be released through Select Pictures."

Last of Wilson Serial Passed by Review Board

THE PHANTOM MANDARIN"; "The House of Shadows" and "The Yellow Octopus" the last of the episodes of Hallmark Pictures Corporation's Ben Wilson serial, "The Trail of the Octopus" starring Ben Wilson and Neva Gerber, were viewed and passed this week by the National Board of Review without change.

These three episodes of the first Hallmark serial will be released before the new year when the initial episodes of the second Wilson serial "The Screaming Shadow" will be placed on the market.

Prints of the first episode of the new Wilson serial, "The Screaming Shadow," arrived this week from the Coast. Mr. Wilson, under the direction of Duke Werne, is now at work on the fifth episode of this serial.

Lowell Cash Goes Over to Selznick from Universal

M. LOWELL CASH (the "M" meaning "Monsier") transferred his typewriter eraser and personal scrap book from the press department of Universal to similar quarters with L. J. Selznick at the behest of Lee Kugel, director general of Selznick publicity, on a recent afternoon and is now making the most of an excellent opportunity to make himself useful and serviceable. Mr. Cash has been specializing in tradepaper publicity for Universal since his arrival in New York from Indianapolis last February.

M. Lowell Cash
Whose typewriter will now choke up our desks with Selznick publicity.

In the Hoosier capital Cash was a general reporter and photoplay editor for the Daily News, where his work attracted the attention of Tarkington Baker, general manager of Universal. Thus it came that Cash began writing for other newspapers the kind of stuff he used to edit in his old home town.

So well did Universal employment agree with Cash that he decided to ask the sweetheart of his youth to come East and enjoy life such as New York and Mamaroneck provides. Preferring the life of a publicist's wife to that of isolation, without him, in Indianapolis, the young lady consented.

The Cashes were married October 11 and just two months later Monsieur Lowell hired out to Lee Kugel to become a member of the Selznick publicity organization. The very pleasant relations he has established with the staffs of the various moving picture tradepapers are likely to be agreeably continued in his new situation.

New York Dramatic Critics Praise "Blind Husbands"

DURING the week of December 7, Broadway saw Universal's superproduction "Blind Husbands." The picture was shown at the Capitol Theatre, and despite bad weather the house was packed at every show.

John Wenger, art director of the Capitol, who arranged and designed the prologue to the picture during the showing said of the production: In my capacity of art director for many theatres such as I was with the Rivoli on Broadway I have seen many pictures, and good ones, too. The picture 'Blind Husbands' is the best I have ever seen on the screen."

The New York Times' critic said: "'Blind Husbands' is superior to most of the year's productions." Harriet Underhill, dramatic critic of the New York Tribune, said in her review: "'Blind Husbands' is an effective picture." The New York American said: "It is sure to occasion no little comment." Allison Smith, critic of the New York Globe, reviewed the picture twice during the week's run. In her first review she said: "'Blind Husbands' is a most curios and interesting production." In her second review she said: "Our second thoughts on first night's showing of 'Blind Husbands' are even more enthusiastic than the first."

Protective League to Be in Permanent Offices Soon

PERMANENT offices of the Exhibitors' Protective League will be established in Minneapolis about January 1, it was announced this week. Temporary headquarters have been taken at 251 Plymouth Building.

At a recent meeting of the members, J. H. Mitchell was made executive secretary at a salary said to be $5,000 a year. A large number of applications for membership has been received. It is the expectation of the members eventually to have every exhibitor in the Northwest identified with the league.

Several differences of members with film companies were disposed of at the meeting on a basis satisfactory to all parties involved. Agreements were also made for showing advertising slides and films by members. These, it is expected, will yield the organization a large return.

Husbands Take Note.

Following a throat operation at the Manhattan Hospital, New York, Anita Loos was taken to her apartment to undergo three days of "speechless convalesence" prescribed by her physician. According to John Emerson, who is now playing solitaire, uninterrupted, by the hour, his wife will be able to resume her duties as photodramatist for Constance Talmadge within a fortnight.

Nationwide Desire for Recreation Causes Erection of Many Theatres

MOVING picture theatres continue to spring up all over the country like the proverbial mushroom, but, unlike the fungus, comparatively few of them are short-lived. The high cost of building is counter-balanced in these exceptional times by the nation-wide desire for recreation, now that the stress of war is past, and few are those moving picture theatres which do not earn satisfying financial reward for progressive exhibitors, despite overhead expenses and burdensome taxes. There is a noticeable trend toward erecting what might be termed compound buildings, a theatre and stores taking up the ground floor and offices or apartments the floors above.

Here are descriptions of some of the latest theatres to be planned or built, and the identities of companies organized for participation in some branch of the fifth greatest industry in the United States.

Riviera to Seat 1,400.

The Riviera is a new picture theatre under construction at Lincoln and Fifth avenues, Milwaukee, opposite Kosciusko Park. The building will cost approximately $125,000. It will be a two-story, brick and concrete structure containing two stories and the theatre. The building is owned by Joseph J. Schwartz, manager of the Kosciusko Theatre, and Earl Rice, assistant manager of the State Theatre at Twenty-seventh and State streets. Mr. Rice will be manager.

The Riviera will have a seating capacity of 1,400 on one floor, running into a balcony arrangement at the rear of the room. The color scheme will be tan and pearl gray. A lighting system by which three color effects can be obtained will be installed. A stage for vaudeville performances, with a woodland garden scene for the screen, will be arranged. The theatre will show only occasional vaudeville acts. There will be two spacious lobbies. The box office will accommodate three cashiers. The theatre will have an eight-piece orchestra and will be opened about January 1. The pictures to be shown, it is announced, will be Paramount-Artcraft, Robertson-Cole, Hallmark and Realart.

To Renovate Neenah Theatre.

John Herziger, the new lessee of the Neenah Theatre, Neenah, Wis., who will take charge after January 1, has ambitious plans for the improvement of the house. Between $7,000 and $8,000 was spent on the house before Mr. Herziger leased it, and the new management will spend nearly $15,000 on new equipment of various kinds. There will be a new projecting apparatus and a Bartola Style De Luxe organ. The house is owned by the Neenah Club.

The Great Northwestern Film Corporation has been incorporated for $500,000 at Milwaukee and is headed by J. H. Marx. The company will buy, rent and produce films and have offices in a new fireproof building to be erected on Lincoln avenue.

In Motley, Minn., a new theatre has been opened under the management of A. J. Knowlton.

William Appel has leased the Yale Amusement Company, a new corporation in the St. Louis field, for a term of five years for the consideration of $9,000, with the privilege of five more years or an option to purchase the proprety at a given price within one year dating from the original lease. Charles H. Beckers, vice president of the company, has several theatres under consideration.

Million-Dollar House for Des Moines.

The West Toledo Amusement Company, which will build a theatre on Sylvania avenue, east of Lewis avenue, Toledo, has incorporated at $50,000, of which $30,000 in stock has been issued. Work will be begun within a month. The playhouse will seat 1,500. The incorporators are Joseph O. Epstein, Harry Cowen, Thomas Gardner and Morris Kraus.

LeRoy V. Johnson, proprietor of the Alcazar Theatre, Great Falls, Mont., announces he has taken an option on a site and has made arrangements to organize a company to build a theatre in Great Falls with a seating capacity of 2,000. It will represent an investment of about $170,000.

Plans for a $1,000,000 picture theatre and twenty-story office building are announced in Des Moines with the purchase of a ninety-nine-year lease on a downtown corner by a group of business men headed by Abe Frankle, owner of the Rialto, Majestic and Casino theatres in Des Moines, and several smaller houses throughout Iowa. Work will start next spring. Other men in the deal are Sol Panor, owner of the Panor Shoe Stores, Inc., and Ben F. Cohen, Harry Cohen and Alfred Cohen, of the Cohen Lumber Company.

The property has a frontage of 88 feet on Locust street and a depth of 188 feet on Eighth street. The lease calls for an annual rental of $20,000, or a total of $2,000,000 for the life of the contract.

Screen to Aid Foreign Trade.

An appropriation of $69,000 for use in developing the foreign trade of the United States through the medium of motion pictures, is asked for by the Bureau of Foreign and Domestic Commerce. This item is contained in the estimates submitted to Congress by the secretary of the treasury.

In explaining the use to which this money would be put, the bureau says it is for "acquiring and diffusing through means of motion picture films, including their purchase, manufacture, repair, exchange, publication and display, and the purchase, repair and exchange of necessary equipment, rent in the District of Columbia and elsewhere, expense of useful information on subjects connected with the promotion of foreign trade; independently and in co-operation with other branches of the government, state agencies, educational institutions, trade organizations, and persons, firms, corporations or associations interested in foreign trade."

No, "Haunting Shadows" Does Not Apply to H. B. Warner's Checked Suit.
It's the name of his next Superior picture, distributed by Robertson-Cole.

Three Hundred Leading Dailies Carry "Topics of the Day" Advertisements

THE LITERARY DIGEST, which has been conducting an extensive newspaper advertising campaign for several months, featured "Topics of the Day," produced by Timely Films, Inc., in its big advertisements printed on December 19 and 20 in more than three hundred newspapers in the United States and Canada.

Special inserts printed in three colors are being run in the picture trade journals. The insert illustration is a painting by Norman Rockwell which depicts a typical American family group—father, mother, older daughter, older son, little daughter and little son, registering, respectively, appreciation, approval, amusement, delight, enjoyment and glee—"When 'Topics of the Day' is Flashed on the Screen."

Painting Used for Cover.

Mr. Rockwell's painting was also used as the cover illustration of the Digest. This cover painting is remarkable publicity and it is probably the first time that any subject or product has been accorded such pictorial publicity on the front cover of a weekly periodical of so extensive a circulation as The Literary Digest.

Timely Films, Inc., ran a large advertisement exploiting "Topics of the Day" in the December 20 issue of The Literary Digest, which will come to the attention of the several million readers of this weekly magazine.

Exhibitors of "Topics of the Day" can avail themselves of an unusual opportunity to tie-up this big newspaper campaign with their local theatre advertising so as to reap the full benefits to be derived from this pertinent publicity.

Buxbaum Succeeds Whyte.

Announcement is made by Al Lichtman, general manager, department of distribution, Famous Players-Lasky Corporation, of the appointment of Harry H. Buxbaum as manager of the New York Exchange, succeeding Arthur G. Whyte, who has resigned.

Mr. Buxbaum for the past year has been serving Famous Players-Lasky as special representative, with supervision of the Pittsburgh, Cincinnati and Cleveland offices. The appointment was effective Monday, December 15.

Night Shipping Clerks Held for Stealing Films

REPRESENTATIVES of the Film Theft Committee of the National Committee of the Motion Picture Industry have arrested David Troup and Harry Newman, his cousin, night shipping clerks in Vitagraph and Universal New York exchanges, on the charge of stealing films. The arrests came as a culmination to months of work by the committee, of which H. Minot Pitman, of Famous Players-Lasky Corporation, is chairman. As long ago as October, Troup is alleged to have taken "The Trap," a five-reel feature, from the Universal exchange. It was found in the possession of a Mexican on the border.

W. C. Hawkins, special representative of the committee, who, in conjunction with the police, had been working on the case, traced its connection between the Mexican and somebody in New York. About a week ago, while they were watching Troup, he is said to have taken two packages containing fourteen reels of the Vitagraph serial, "A Man of Might." The film was concealed in the basement of a candy store. The following night Troup and Newman are said to have taken the remaining sixteen reels. After a taxicab chase they were arrested, and are said to have confessed to William Wright, of Vitagraph, a committee member, and the police.

The fact that the Mexican go-between was arrested at the border is evidence that the activities of the committee extend to whatever locality the trail may lead. Since the committee has the unqualified backing of the national association, it has announced that it will stop at no effort or expense to accomplish its capture and conviction of thieves of film.

Catherine Calvert Company to Film Scenes in Florida

AFTER completing exteriors at the Oliver Studio in New York, the company now working on the Catherine Calvert feature for Films Incorporated will go to Florida to film a storm scene in the Gulf of Mexico. From there the company will proceed through the South and West.

Catherine Calvert

One of stars of Films Incorporated, now working on her first production.

William W. Young, president of the company, will accompany the players, and the entire production, which is being directed by Harry O. Hoyt, will be produced in consultation with the executive heads of the company.

Donald Marquis is the leading man, while Grace Field, Frank Montgomery, George Pauncefort, Guy Coombs, William Ricardi and Ralph Bunker are also members of the cast.

Films Combine Education with Entertaining Story

IN a five-reel feature, promising to combine an interesting scenario with scenic and educational details, Willemsen & Company, of New Orleans and New York, will soon introduce to the screen "Tales of the Tropics," as a series of independent features. The first subject will be "On the Trail of the Conquistadores," a feature covering the trail of the Spanish conquerors through Guatamala.

"We have about 30,000 feet of film from a territory where other attempts by those who have tried to film Guatamalans have resulted in less than a thousand feet. We have gone into the far corners where the people are living in exactly the same state of almost uncivilization that they were when the conquerors came into the country.

"Our efforts have covered nearly two years and the films include some amazing scenes incident to the earthquake that well nigh ruined the beautiful capitol city of Guatamala. We have filmed the natives in their haunts and woven into the subject a story of interest that will add entertainment to the educational value of the films.

Will Sell on State Rights Plan.

"The pictures will be distributed on territorial rights, with our firm keeping some of the Southern states for our own exploitation. In subsequent features we will take up the industrial features of life in Guatamala where coffee is the dominating product. We built our own laboratory in Guatamala to handle the work on the spot, coming to New Orleans and to New York to assemble the negatives and get the prints."

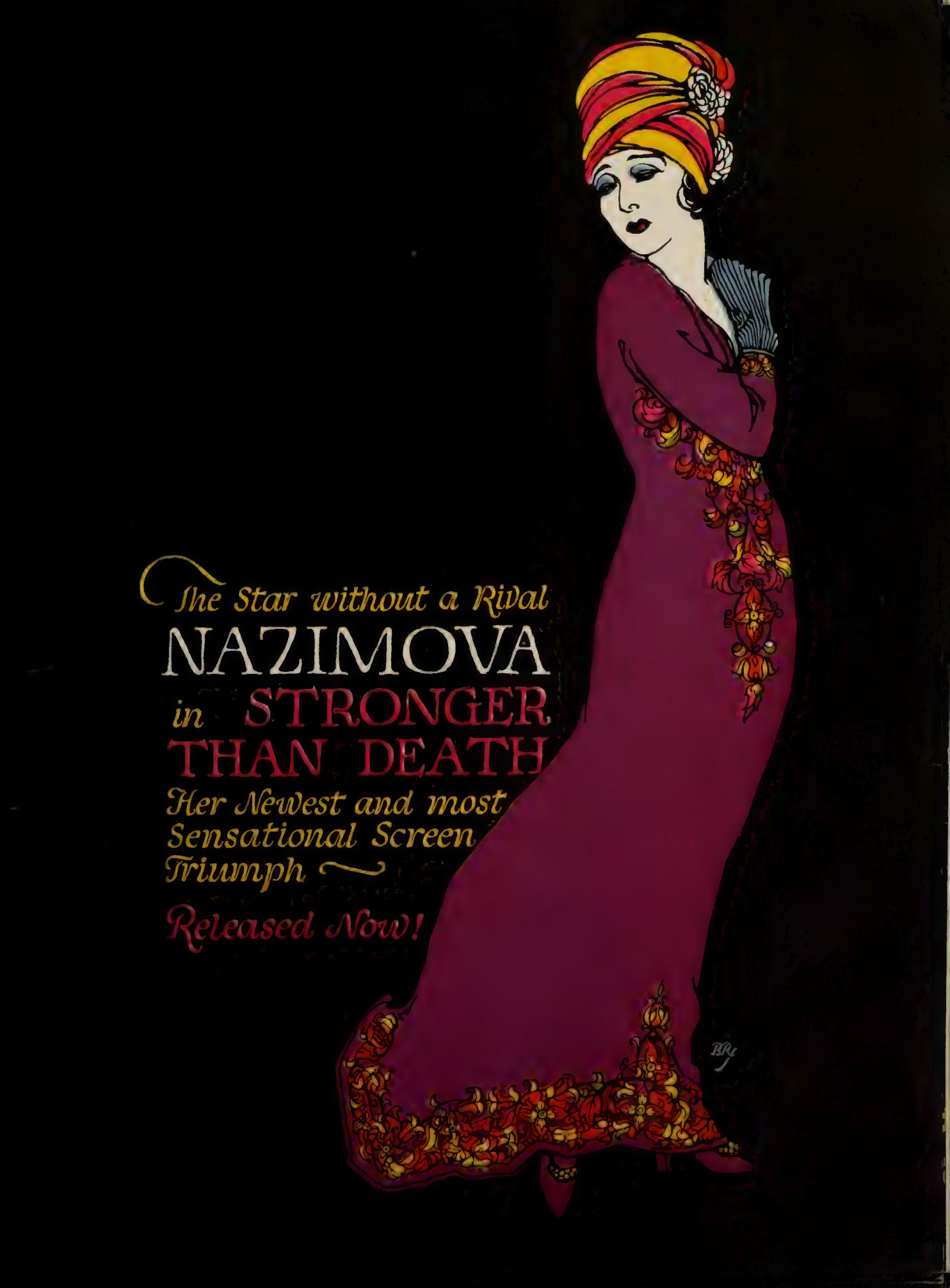
"We believe," said Mario H. Willemsen, who is in New York representing his firm, "that there is a great future for our work and a future for all educational and informative films. Educational subjects are becoming more and more in demand with the public, and exhibitors will be compelled to follow the trend of this demand."

Pathe Serials Advertised in Dailies and Magazines

ADVERTISING and exploiting serials has reached a high mark of perfection and expense as is evidenced by the campaigns of magazine and newspaper exploitation undertaken by Pathe Exchange, Inc., in connection with its numerous serial releases.

Pathe has learned that the advertising done by individual exhibitors is not sufficient nor far-reaching enough to "put over" a serial in a manner commensurate with the expense of its production and marketing.

In order to get its message before the largest possible public, Pathe some time ago adopted the plan of advertising in big daily newspapers in centres of population. On the forthcoming Ruth Roland serial, "The Adventures of Ruth," for example, this campaign is carried on in more than 200 newspapers in all large cities of the United States. In addition a page advertisement is appearing in the Saturday Evening Post on Pathe serials in general and also in the fan magazine. This latter is a part of Pathe's big advertising campaign in the Post covering its various releases.


The Star without a Rival
NAZIMOVA
in STRONGER
THAN DEATH
Her Newest and most
Sensational Screen
Triumph
Released Now!

A NAZIMOVA Production

The Second One!

Her newest and most brilliant triumph!

Richard A. Rowland & Maxwell Karger announce

NAZIMOVA

in

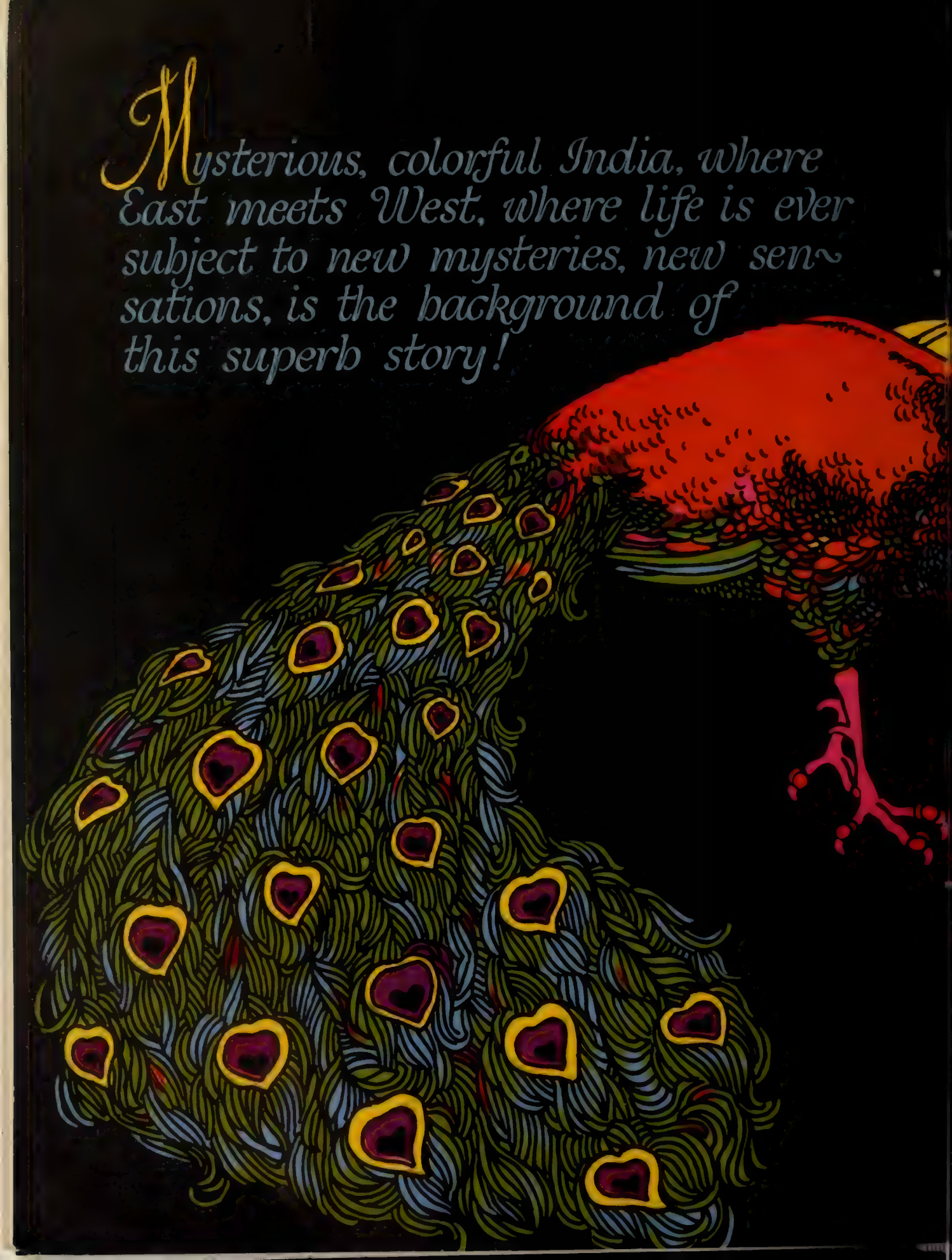
STRONGER THAN DEATH

A tremendously dramatic screen version of I. A. R. WYLIE'S celebrated story of fascinating India. Adaptation and scenario by CHARLES BRYANT. Directed by HERBERT BLACHE in 7 superb acts.

METRO
Pictures
Corporation

Maxwell Karger
Director General

Mysterious, colorful India, where East meets West, where life is ever subject to new mysteries, new sensations, is the background of this superb story!



Alive with tense
drama, pulsing with
a love story that grips
and thrills, it surpasses any of this
supreme artist's previous great successes.

Unequalled as a Box-Office Attraction!

Unexcelled as an Artistic Achievement!

For story, for direction, for settings, for elaborateness of production, it is worthy of this unrivalled artist's great talents!

As phenomenal as Nazimova's other de luxe productions have been, this tre~ mendous drama eclipses them all!

As the London and Paris music hall dancer who captures a social colony of India against all prejudice and opposition because of her charm and piquant personality, and later saves the life of the man she loves in a native uprising — NAZIMOVA reaches heights destined to surprise even her greatest admirers.

BOOK IT
ADVERTISE IT.
A NAZIMOVA Production is not just a new picture. IT'S A SCREEN EVENT!

Maxwell Karger,
Director General.

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Man. Dir.

Goldwyn Collects Facts to Prove That "This Was a Goldwyn Year"

GOLDWYN is going to retain its slogan, "This Is a Goldwyn Year," to cover the season of 1920. The board of directors of this growing producing and distributing organization met last week. Plans for the future to be placed in immediate operation were considered, and the history of the past year was checked off step by step, from the formation of the Eminent Authors, last April, to the latest alliance that brought the du Ponts and other great financial interests into the company.

The big advance made by every department of production and distribution justifies, in the opinion of the company's directors, the assertion that "This Was a Goldwyn Year." In support of the declaration, the following happenings in the growth of the corporation are cited in a statement just issued.

The statement reads in part:

"On the first of last January, Samuel Goldwyn had a number of projects in view for the enlargement of his organization that it might assume a dominant position as the source of the greatest motion pictures that modern art and science could produce. Confident of the success of his plans, he imbued the entire organization with the enthusiasm expressed in the slogan, 'This Is a Goldwyn Year.'

Established Precedent.

"Facilities at the Culver City studios had been perfected to a point where the equipment permitted production on a large scale without overcrowding. The directorial force had been increased and a permanent body of players located at Culver City was being organized as the Goldwyn Repertory Company. This was the situation last May when Goldwyn departed from all precedent by obtaining six of the most popular novelists in America under exclusive contract for a long term of years, to co-operate in the production of their own novels and stories.

"Goldwyn then consummated a most important alliance when the Shuberts, A. H. Woods and the Selwyns became an active part of the organization and the capitalization of the company was increased from $3,000,000 to $20,000,000. 'The Woman in Room 13' and 'Roads to Destiny,' both stage successes under the management of Woods, were the first two selections for picturization. Pauline Frederick has just finished starring in 'The Woman in Room 13' and will start soon at the Culver City studios in the second of the two dramas.

The Entertaining Pictographs.

"Realizing the exhibitor's need for short subjects of a superior quality, Goldwyn next secured J. R. Bray's Pictograph, now known as the Goldwyn-Bray Pictograph. In addition to the Bray animated cartoons and those made by International from comedy characters, each Pictograph carries some educational or scenic novelty that commends itself to those who appreciate films of an instructive nature.

"Another happening worthy of note is the signing of Jack Pickford as a Goldwyn star. His pictures will be issued on the program with those of Geraldine Farrar, Will Rogers, Mabel Normand, Madge Kennedy, Pauline Frederick and Tom Moore. His initial production, 'The Little Shepherd of Kingdom Come,' from the novel of John Fox, Jr., has just been completed and is included in the first series of 1920 releases.

Tarkington Under Contract.

"From a literary standpoint, probably nothing of greater benefit to the industry has happened than the signing of Booth Tarkington by Goldwyn to write a series of twelve two-reel stories to be known as the Edgar Comedies. E. Mason Hopper has been assigned to direct the comedies, which will be started as soon as a suitable type for Edgar has been found.

"The last of Goldwyn's accomplishments justifying the statement that 'This Was a Goldwyn Year,' developed only a few weeks ago when the duPonts, in association with other representatives of great financial interests, identified themselves with the company and the stock was placed on the market."

McManus Cartoon Series To Be Released by Pathe

DURING the coming year, Pathe will present one of the strongest line-up of comedy productions ever assembled by any one motion picture organization.

With the signing of a contract between the International Film Service Company, Inc., and Pathe Exchange, Inc., whereby the latter will distribute a series of two-reel subjects based on George McManus's famous cartoons, "Bringing Up Father," Pathe will be able to release three two-reel comedy subjects monthly. The "Bringing Up Father" fun-makers will be produced for International by the Christie Film Company, Inc., from the McManus comics which for years have appeared in the newspapers.

Harold Lloyd's new series of $100,000 comedies are to be released every four weeks and Mrs. Sidney Drew's series of "After Thirty" stories starring John Cumberland are to be issued one a month. The Rolin Film Company will continue producing one-reel comedies for release each week. Harry "Snub" Pollard is featured in this series, along with the inimitable dusky child comedian, "Sunshine Sammy."

Vitagraph's Last Release for Year.

Vitagraph's final release of the year will be "The Sins of the Mothers," a strong story with Anita Stewart in the leading role. Dealing with the vice of gambling, particularly as it relates to those in the upper circles of society, the subject is unusually timely. Gambling, pure and simple—with cards, the roulette wheel, dice and horses—forms the motif of the play, and not the manipulation of stocks and bonds.

Bill Farnum Is the Healthy Angel Who Wears the "Wings of the Morning."

Going to be a "Winged Victory" for Bill at the box office, say the Fox officials of this Louis Tracey story.

He Minded the "Mind the Paint Girl" With Disastrous Results to His Car

AN accident and the explanation which followed has gained considerable newspaper publicity around Bay City, Mich., for the First National attraction, "Mind the Paint Girl," starring Anita Stewart.

Thomas Irving, of Standish, was the main actor in the accident, and the Washington Strand Theatre, where "Mind the Paint Girl" was on for a week's run, was the scene. The opening day of the run, just before the matinee performance, the crowd waiting for tickets saw Irving driving an automobile up the street. He eyed the posters in front of the theatre and then turned and regarded the back part of his car intently. Suddenly he turned his car directly at the theatre, jammed the portico support in front of it, ripped one wheel off his car and then stopped in the midst of the crowd.

He climbed from the machine, gazed at the wreck, bought a ticket for the performance and asked for a telephone. After telephoning he entered the theatre and was enjoying himself when a policeman had him called out for the purpose of obtaining a report on the accident.

Irving Explains.

"On my twenty mile drive in from Standish in the morning," said Irving, "all I saw was pictures of Miss Stewart on billboards along the road. Then when I started home I saw some more of them in front of the theatre and it seemed to me that the hair was of a different color, and I was trying to decide which style of poster I preferred when I saw the title of the pitcure she was appearing in. That reminded me of two buckets of paint I had in the rear of the car and I turned to see if they were still there. When I faced front again, I misjudged the distance of a truck that was approaching and thought I was in danger of being run down. Therefore I turned out and you know the result."

Newspaper writers, columnists and paragraphers have had considerable fun over the incident, and the Washington Strand got a rushing business on the week's run, as a result of Irving's indorsement, that broke house records.

Realart Mystery Picture Has Practical Press Book

THERE are many practical suggestions in Realart's elaborate campaign book on "The Mystery of the Yellow Room," an Emile Chautard production. The double-page story mat is given free to exhibitors. It consists of four typically tense stills from the photoplay, around which are woven snatches of the story and in the center of which are the words: "Can you solve the Mystery of Yellow?" It is suggested that this mat be used as the introduction to a "Yellow Sale Book," advertisements of yellow merchandise of one type or another to occupy the lower half of the page.

A teaser campaign from day-to-day advertising in newspapers consists of a foot-print lay-out which plays an important part in the story. A fragment of the mystery is unravelled each day in this teaser advertising. Postal card advertising for which matrices are furnished, is suggested for use by exhibitors. A Sunday feature story by Emile Chautard on "The Lure of Yellow" should find a place in most magazine sections.

Realart's press book has two further innovations, the printing of a herald in a form of a French newspaper used in conjunction with the Broadway showing of the film, and the reproduction of the original musical themes supplied by Hugo Riesenfeld, managing director of the Rivoli and Rialto Theatres, New York. The remainder of the book is devoted to exploitation ideas of many kinds, a whole page being given to book-store tie-up suggestions.

Mme. Flora Revalles Signs to Play in "Earthbound"

MME. FLORA REVALLES, the celebrated pantomimist and dancer who appeared in this country with the Diaghileff ballet, has been signed by the Goldwyn Pictures Corporation to play a leading role in "Earthbound," the second Basil King-Eminent Authors picture which Goldwyn will produce. In signing Mme. Revalles, Goldwyn has acquired a pantomimist whose accomplishments with the ballet earned her international celebrity.

Flora Revalles

Famous dancer engaged by Goldwyn for Basil King's "Earthbound."

Prominent Showmen Obtain National Theatre Franchise

THE interest manifested among exhibitors in the National Picture Theatres, Inc., is flooding the offices of Lewis J. Selznick, president of the new company, with letters and telegrams from influential picture theatre owners. That the time is ripe for a movement of this kind, where the man who exhibits pictures will share in the profits that usually go to the producer and distributor, is appreciated by Mr. Selznick.

Mr. Selznick has just received the application of Ike Libson, who controls the Family, Walnut, Strand and Palace Theatres in Cincinnati and the Colonial Theatre in Columbus, Ohio. John P. Harris, a leading showman of Pittsburgh, made application for franchises.

Vitagraph Completes "The Fortune Hunter"

"THE FORTUNE HUNTER," Vitagraph's screen version of Winchell Smith's stage success, with Earle Williams in the title role, has been completed. It will be one of Vitagraph's early 1920 offerings and will form one of a series of notable stage plays which will be presented during the coming year. Another, "The Sporting Duchess," with Alice Joyce in the title role, is also nearing completion and will be shown shortly after the release of "The Fortune Hunter."

Graham Baker wrote the scenario for "The Fortune Hunter." He has followed the stage version closely, taking no liberties with the original text, but amplifying certain episodes and incidents only indicated on the stage, but not visualized. These embellishments necessitated an unusually large number of different sets, including three separate drug stores which were built at the Brooklyn studio, and the visit to innumerable locations, but the result obtained has justified the time and labor.

Then, too, the casting director saw to it that every player engaged was the perfect type for the character. They are as near as possible to the original types on the stage. Jean Paige, who has just gone to the Hollywood studio to be a co-star with Joe Ryan in a new Vitagraph serial, has the leading feminine role of Betty Graham. Her father, the old druggist, is played by Van Dyke Brooke who returned to the screen especially to play this part. Other important characters are played by Nancy Lee, William Holden, Charles Trowbridge, Frank Norcross, Billy Hoover, Louise Lee and Earl Metcalfe. Tom Herriss directed.

Use Submarine and Chaser in Scenes for Metro Play

THE United States submarine H-5 was obtained for the final episode of "The Best of Luck," the Drury Lane melodrama filmed as a Metro-Classic in six parts. Special permission for the use of the submersible, a submarine chaser, and other naval equipment, was granted Metro by Secretary of the Navy Daniels.

The U-boat and the chaser left their base at San Pedro, Cal., and proceeded through the breakwater four miles out to sea. Harold Wenstrom, cameraman, set up his instrument on the surface vessel and took shots of the submarine as it went under the water. Then the boat raced straight along to catch the underwater warrior emerging.

Other scenes were filmed about the submarine with Kathryn Adams, Jack Hold and Frederic Malatesta participating.

Talking "Shop" With June Mathis Brings Out "Nothing But the Truth"

By Edward Weitzel

I FOUND June Mathis in the Metro projection room hard at work on one of the reels of "Nothing But the Truth." Having come all the way from Hollywood to consult with Richard A. Rowland about "The Four Horsemen of the Apocalypse" she was putting in part of the time casting an expert eye over the new Taylor Holmes picture. Sitting in a corner of the darkened room and waiting for the end of the reel, the scenes I caught were few in number but they vividly recalled the brightness and humor of the stage farce so capitally played by William Collier.

When the amusing complication involving the two truthful hero, his pair of reckless male friends and the anything but veracious brace of chorus beauties was finished and the lights were turned up I moved down to where Miss Mathis was sitting and we talked "shop" for the next hour and a half by her wrist watch.

A Telltale Scrapbook.

"Do you believe in fortune-telling, Miss Mathis?" I began abruptly.

"Yes," she replied, "if it's good fortune telling."

"Do you consider your stage experience in that light?"

"Certainly! But who told you about it?"

"A notice which I have, pasted in a scrapbook. There are other ways of telling the past, you see, aside from reading the lines in the hand."

Miss Mathis pretended to look serious. "So," she said, "my crime has found me out? Was it when I was with Ezra Kendall, and did the notice say anything nice about me?"

"I am saved considerable embarrassment by being able to assure you that it was and still is one of the most truthful and agreeable notices I have ever written or you have ever received."

"And this is the first chance I've had to thank you!"

We shook hands; and then I went on to the surprise finish of another of life's little comedies:

"It may interest you to know that the chap who wrote 'Nothing But the Truth' was on the staff of the paper in which the notice appeared, and I was familiar with the story before it was put in print?'

Rules for Screen Dramatists.

We got on famously after establishing this slight but unexpected bond of interest. After the merits and demerits of the pictures and plays now on Broadway had been thoroughly discussed conversation narrowed down to the technical side of the screen and to how much the photodramatist owes to the stage as the inspiration and guide of the younger art.

"What is the principal lesson the screen dramatist can learn from the writer of stage plays?" I asked Miss Mathis.

"To complete each scene as it comes along and round out each incident in each scene so that it will not be necessary to stop and explain some point later on and hold up the action of the story," replied Metro's chief scenario writer. "Shakespeare, of course," she went on, "is the great model in this respect and the third act of 'Othello' one of his most noted examples. I was reminded of this the night I went to see 'The Jest.' The Benelli play is full and running over with tragic incidents but the action limps badly at times and the overdoses of horror react on each other. No truly skillful dramatist would ever have written that third act with the scene between Neri and the three betrayed women splitting up the real interest—the struggle between the brawny outlaw and the frail young painter with only his wits to help him."

The "Cleaning Up" Process.

"Do you intend to imply that the method you mentioned holds good with all classes of pictures?"

"Yes. Screen stories taken from novels or written in novel form are allowed a more deliberate movement and a wider range of incident than the picture versions of stage plays. But the interest must be progressive in all cases."

June Mathis

Doesn't rest on her laurels. She will adapt Ibanez's "Four Horsemen" for Metro.

"And the surest way to secure this result is to follow the method of play building practiced by the stage dramatist?"

"——in what may be called 'the-cleaning-up-as-you-go-along-process,' yes. My work for the last six months on 'Fair and Warmer,' 'Lombardi, Ltd.,' and other stage successes which we have adapted to the screen, has brought this golden rule of the dramatist to my mind with new force and clearer meaning. No well made play leaves any loose ends of explanation behind it to stamp its maker as a bad workman. The good dramatist always sees that every explanation comes in the right place. Moving picture construction should follow along the same lines."

"Them's exactly my sentiments, and 'Fair and Warmer' is a strong argument in your favor. Now tell me about the principal business that has brought you to New York."

To Consult with Ibanez.

Miss Mathis became more animated than ever.

"You mean the consultation over 'The Four Horsemen of the Apocalypse!'" she exclaimed. "I'm delighted, of course, that we are to do a screen version of the Ibanez novel. The bigger the subject the bigger the inspiration, and I'll have no excuse for not finding my biggest incentive in that wonderful story."

"Have you met the author?"

"Not yet; but I've made a rough draft of the continuity and will show it to Senor Ibanez when I stop over at Chicago to meet him on my way back to Hollywood."

"Do you mind answering one or two strictly personal questions?"

"You refer . . . ?"

"When do you find time to eat and sleep?"

"My mother says that I don't."

Avoiding Embarrassing Questions.

The last remark made by Miss Mathis is one I trust I shall never forget:

"I want to thank you," she said earnestly, "for not having asked me either of those dreadfully personal questions with which interviewers so often embarrass their victims."

"You refer . . . ?"

"It was so considerate of you not to force me to confess which male movie star I admire most, or to insist upon knowing the name of my favorite flower."

We both laughed after that and shook hands again.

Many Praise Blanche Sweet.

Blanche Sweet, who makes her second appearance for Pathe in "Fighting Cressy," Jesse D. Hampton's picturization of Bret Harte's story, has received the greatest ovation in her career from exhibitors all over the country in "A Woman of Pleasure," according to Pathe.

One exhibitor says: "Miss Sweet has always been one of the most popular stars of the screen, and her long absence is justified by the splendid pictures which she is making with her return. 'A Woman of Pleasure' upset all expectations as a box-office success and 'Fighting Cressy' makes her second feature a pleasure to show."

Still Looking for White Horses.

Numa Pictures Corporation producing "The Return of Tarzan" took its company to California two weeks ago for the jungle scenes. They are using several "motion picture" lions and other animals and have found little trouble in securing talent. But they struck a snag when they started their quest for fifty white horses to be used in some of the Arabian scenes.

Keeping in Personal Touch

By Sam Spedon

SANFORD SAMUELS, treasurer of the J. Stuart Blackton Pictures Corporation, is connected with California financiers of the same name. He is an ardent student of motion picture art and an expert on technique and period furnishings.

* * *

Harry Diggs, who was manager of the Garden Theatre, Paterson, N. J., is now the exploitation manager of the Hallmark productions.

* * *

Elmer Pearson, feature sales manager of Pathe, returned from his recent western trip with a severe cold and has been confined to his home for the past week.

* * *

Hop Hadley, publicity director of the Hallmark, is negotiating for a Broadway, New York, showing of his Movical Comedy.

* * *

Sam Berman, secretary of the Exhibitors' League of the State of New York, left for the Coast on Monday, December 15, in the interests of the exhibitors' plan of national advertising, using their own screens for the support of local and national exhibitors' organizations for carrying out their own campaigns for the protection of their own interests, independent of other organizations. Mr. Berman had just returned from a tour of the Southern States, as far south as and including Louisiana. The popular favor with which the plan was met has already assured an advertising circulation of large proportions.

* * *

Joe Kelly, of the Hallmark publicity staff, will spend the Christmas holidays with his folks at Hudson Falls, near Lake George, New York.

* * *

Fred Elliott, of the Clinton Square Theatre, Albany, N. Y., was in New York last week in search of the choicest of screen offerings for his New Year program. All he had to say was: "If the New Year is as good as the old, I have no kick coming."

* * *

Wally Van will supervise the production of the Benny Leonard serial to be written by Roy McArdle for the Hallmark. The company leaves New York the latter part of December to go as far as the Pacific Coast, stopping at all the principal cities and points of interests on the way. Locations have been selected at so many points that the trip will consume two months at least. At the same time it will carry a national advertising campaign that will be of great assistance in exploitating the production.

* * *

Randy Lewis, director of publicity for Pathe, will spend the holidays at Lakewood, Ohio. He will visit his son-in-law, Flight Lieutenant Montgomery.

* * *

Mr. Lucas, of the Lucas Theatre Supply Company of St. Louis, was in New York last week, Thursday, Friday and Saturday. He returned to his own fireside on Sunday, December 14, to enjoy a real old Yuletide at home.

* * *

Phil Ryan, Pathe assistant feature salesman, has returned from his northern New York tour of inspection, to spend the holidays in New York.

* * *

Jack Keegan has left the advertising department of the Motion Picture News to go with Barney Eggers, as salesman for the Knickerbocker Engraving Company.

* * *

L. S. Tobias, of the Robertson-Cole Pictures Corporation, has transferred his activities from the Connecticut territory to Brooklyn section with headquarters at the home office in New York. L. George Ross will take Mr. Tobias' place in Connecticut.

* * *

Eddie O'Donnell, representing the National Theatres, Inc., is covering the middle west and will spend the holidays on the road.

* * *

H. C. Holah, representing Pathe at Milwaukee, sends his personal regards. H. C. is always a cheerful reminder as many can testify, who have come in contact with his jovial personality.

* * *

William Gueringer, New York representative of the Saenger Amusement Company of New Orleans, and who makes the Hotel Claridge his abiding place, goes to New Orleans for the holidays. No place like home for a season of good cheer, but we don't want him to forget to come back among us.

* * *

Joe Reddy of the Pathe publicity staff, will spend the holidays at Philadelphia. Joe would like to go as far as Virginia, but is willing to meet his friends half way.

* * *

Jimmy Grainger, general manager of the Marshall Neilan Productions, will spend the holidays at Rockaway Beach, L. I. Jimmy is a "Polar Bear" and will take his daily plunge in the surf on Christmas morn.

* * *

Horace Clarke leaves again shortly after the New Year for the Orient, in the interest of David P. Howells, Inc. It was only in November last that he came back from this same territory.

* * *

Elmer J. McGovern, who has just completed cutting "The Sport of Kings," a story by Arthur Somer Roche, for the Buffalo Motion Picture Corporation, is in Dahlonega, Ga. Mr. McGovern is co-directing with Frank Kirby a five reel production featuring Irma Harrison and Kempton Green, for the same company. "Mc." is one of the recognized expert film editors, having cut "The Price of Innocence," "Mickey," hundreds of Keystone Comedies, Arbuckles and Chaplins. He says: "down here in Georgia I look like the real goods. I am wearing a riding suit, putties and a wrist watch. Don't laugh."

* * *

Herman Rifkin of the Eastern Feature Company of Boston; Ben Amsterdam of Masterpiece Film Attractions of Philadelphia and T. E. Larson of Larson Attractions, Tulsa, Okla., were all seen in the film center of New York the past week. All busy with their Christmas shopping for the New Year.

A. Werkmeister, for several years with the Pathe company of New York, is now attached to the export headquarters at Paris. He is succeeded in the New York office by Arthur Roussseau, a veteran of the French Army since the beginning of the war. He was recently released from military service in the Orient.

* * *

E. W. Hammons, vice-president and general manager of the Educational Film Corporation, sailed for Europe on Saturday, December 13. Mr. Hammond was married to Miss Violet Handy on December 2, and they had just returned from their honeymoon. Mrs. Hammond will accompany her husband on the European trip.

* * *

Peter Gridley Smith, director of publicity for Marshall Neilan Productions, will spend the Christmas holiday taking his family on an auto trip, showing his son and heir some choice locations in Westchester County.

* * *

Julian Solomon, for the past six years connected with the publicity department of the Famous Players-Lasky, has resigned from that organization. He has not made known his future business intentions.

* * *

Fred Warren, of the Hodkinson Corporation, will spend the holidays within the confines of his business sanctum-sanctorum. Fred is known as indefatigable worker and never did think he owed himself anything when he had the interests of his objective in mind.

* * *

Charles C. Burr has resigned from the Famous Players-Lasky, after six years service with that concern. He will take up the general managership of the Arthur Beck productions. His resignation is to take effect January 1.

* * *

W .R. Rothacker of Chicago was in New York this week. He is contemplating an office in this burgh.

RUBBERNECKING IN FILMLAND

The Rubbernecker

Low Down Thermometer Caught in the Act of Playing Some Low Down Tricks

By Giebler

WINTER in Filmland. Smudge pots smouldering in the orange orchards. Tourists alighting from the eastern rattlers and registering surprise that they are not met at the "deepo" with palm leaf fans one moment, and regret that they did not bring their overcoats along the next.

Snow on the mountains, snow on the foothills, snow in Glendale, snow in Pasadena—and snow in the back yard of our fair city.

It is real cold weather for these parts.

Giving a Nifty Contract the Thrice Over.
Louis J. Gasnier, boss at the Astra studios, shows "the papers" to the boys; "boys" being Jack Mower, the "Neck" and Warner Oland.

The thermometer has been down as low as—or as low down as—thirty, and it is a low-down trick to play on us, just at the time of year when we are pulling the deadly parallel betwixt the Sunny Southland and the "blizzard gripped East," "the East locked in deadly cold," "the bleak and storm-swept East."

I tell you we can think up a lot of things about the East when we want to, and when it comes to weather, anywhere on the other side of Salt Lake City is "the East."

No Ethereal Welcome at Astra.

Of course the cold weather is unprecedented. Nothing like it has ever happened before in the memories of the oldest inhabitants, some of whom, when they get their rememberers well oiled up, can hark back almost as far as last winter.

The cold is fine, however. I think everybody in the colony is really enjoying it. It made Thanksgiving seem like the real stuff to many hundreds of us who are used to having frost on our "pumkins" at this time of year.

I started this week's Rubbernecking by visiting the Astra plant at Glendale. Astra is a busy place and a friendly place. There are a great many people who do not seem to be able to be friendly and busy at the same time, but they get by with it at Astra. Everybody around the studio has a welcome hand, a kindly word and a beaming eye for visitors—all of which is very gratifying to a sociably inclined cuss like the Rubberneck.

Shoots 'Em All Impartially.

I had a long talk with Louis J. Gasnier and Sidney L. Cohn, who accompanied Mr. Gasnier from New York, and they were both full of their plans for the new dramatic company that will be working at the studio as soon as Mae Marsh comes on from the East. They expect to be shooting by the first of the year.

This will make four companies at Astra, and as soon as the new studio and extra stages are finished others will be added.

The Lew Cody company was making some small shots on the dark stage and I had the pleasure of watching a lady director in action, as Ida May Park put Lew through the paces of the piece.

I talked to Andrew Robson, of the Cody cast; had a pleasant conversation with Louise Lovely, leading lady for Lew, and met Paul Greenbeaux, the still man, who shoots sea gulls and snakes as well as actors with his camera, and gets ribbons tied on his chest, and medals and things like that for the excellence of his work, and also gets himself bitten on the finger by a rattler now and then when he tries to make close-ups of the varmints.

Horne Leaves Oland in Jail.

Dustin Farnum, who is taking a little rest after finishing "The Corsican Brothers," was not at the studio, but I saw Colin Campbell, his director, eating a double-decked sandwich in the studio restaurant, which proves that he is healthy and happy; and I talked to William Lord Wright, representative of the United Picture Theatres, who said that Dusty would be shooting a new story right away.

James Horne, who is directing the Warner Oland serial, was somewhere out in the foothills making location stuff. But Mr. Oland, who is in jail, according to the continuity of the serial, was at the studio showing Mrs. Oland the sights.

They offered to take me out to the location, but before we could get started a large cloud of dust was seen approaching the studio, and when the dust settled there was Jimmie Horne and twenty-five of his rip-roaring buckaroos headed by "Skeeter" Roy Robbins, the tallest cowboy sheriff of the movies; Al Dobson, assistant director; Jack

"Welcome, Little Brother!"
Says Milburn Moranti and his gang at the Mercury studios to the first World after the printers' strike. Florence Gilbert looks down from above and Grover Jones from the right.

Mower, all decorated with crepe hair whiskers, and to make things more interesting, H. H. Van Loan.

Now It's "Glendalians."

Van wrote the Oland serial, and he had been out on the location to see that Jimmie Horne was putting his stuff on right.

I gleaned some interesting information while at Astra that should be passed along. Here it is.

Louis J. Gasnier, Mrs. Gasnier, Warner Oland and Mrs. Oland and H. H. Van Loan and his wife want the world to know that they refer to themselves as Glendalians, instead of Glendalites, as the people of Glendale have heretofore called themselves.

The movement should be supported by everyone, since it represents the earnest efforts of a band of worthy people who are trying to add to the aesthetic atmosphere of their surroundings, and anybody can see, without making one of the final analyses so often spoken of in our best press agent circles, that Glendalian sounds much tonier than Glendalite.

The Rubbernecker Transfers.

We sincerely hope the name catches on and sticks and that in time the people who live in the throbbing city hard by will use the name Glendalian instead of rube, hick, bean-jumper and other opprobrious titles that they have been wont to apply to the denizens of the interesting burg that nestles like a verdant jewel among its melon patches in the shadow of the Verdugo Hills.

When I got ready to leave Astra, Van Loan offered to transport me back to the city in his nice light blue automobile, which offer I accepted with a grateful heart and profuse thanks for a part of the distance—until we were overtaken by a flat-wheeled P. E. car. Being in somewhat of a hurry, I was obliged to bid Van good-bye, seize the car and hasten into town.

A few days after this I went down to Long Beach, where Nat H. Spitzer, of the Bulls-Eye organization, has opened up the old Balboa studio, a magnificently appointed studio that has been practically idle since the Horkheimer Brothers stopped operating there about a year and a half ago.

Making "The Fatal Thirty."

There are three companies, two comedy outfits and one serial organization under the Bulls-Eye banner at Balboa, and as soon as Texas Guinan, who is on her way, arrives on the Coast, and starts her western thrillers, the number will be increased to four.

"The Fatal Thirty" serial is being directed by Harry R. Haskins, with Johnny Hayes and Fritzi Ridgway as the leads. Lillian West, Arby Arly, Al Fremont, Carl Stockdale, Charles Eller and Harry De Vere are in the supporting cast.

"The Fatal Thirty," a newspaper story, was written by Grover Jones, who knows a good bit about newspapers from having worked on one. Johnny Hayes is also a reformed newspaper man. John used to dope out movie copy on the Evening Times in St. Louis, when the Rubbernecк was a more or less respected citizen of that town and engaged in the same line of endeavor.

Harry Haskins, Wilfred MacDonald, his assistant, Lee Lawson, the technical man, and Happy De Pew, the camera expert, were putting the finishing touches to a set representing the city room of a newspaper office, to be used in the serial.

What! No Butts on the Floor?

It was so unlike the pretty parlor-like scenes some directors ask us to regard as newspaper atmosphere that I went to poking here and there through the set to see how good it was, and outside of the fact that there was a new ribbon on one of the typewriters and only one of the telephones had a busted ear-piece, and the floor was fairly clean and almost free of scrap paper, it was perfect and very homelike.

After this we rubbered the Milburn Moranti company, making comedy stuff. Grover Jones is directing Milburn, and Milburn's brother, Al, is assisting Grover, while Joe Moranti, the father of Milburn and Al, looks after the technical end of the game.

Interesting folks, the three Moranti's. The father and the two boys have been in the show business all their lives. They have trouped all over the country and are still sticking together.

Florence Gilbert plays leads in the Moranti company, and Grace Gordon, a young person from whom I think we shall hear more one of these days, Joe Bonner and H. Newston are in support. M. J. Burns grinds the camera and Charles "Shorty" Everett is props.

Moranti Runs a Laundry.

I want to tell you about this bird, Shorty Everett, and the trick he played on a hard-working and conscientious comedian a few days ago.

Moranti was working in a comedy where he takes the part of a hen-pecked husband whose wife makes him do the family washing. To make the scene realistic Grover Jones told Shorty to get some real looking laundry. And what does Shorty do but bring the family wash from his home, and then by fiddling around with the lights and props until they had to take the scene over half a dozen times he got the whole batch rubbed out and ready for the line.

Talk about beating the high cost of living!

The Holly comedians, the other company operating at the Balboa studio, with Corp. Sid Smith and James Parrott, under the direction of Robert P. Kerr, was out on location and I did not get to see them, but it was a big day at Balboa in spite of that, and the only thing that marred the program in the least was at lunch time, when I unthoughtfully deprived Fritzi Ridgway of indulging in her favorite lunch dish by eating all of the clam chowder at Joe's Place.

Release Dates Set for Chaplin Comedies.

Victor Kremer announces the following release dates for the four Essanay-Chaplin pictures. It has been definitely decided to release these Chaplin reissues: "The Champion," February 1; "Jitney Elopement," March 1; "Work," April 1; "By the Sea," May 1.

These one and two reel Chaplins will be presented for the consideration of state right buyers with new prints and a complete line of new advertising matter. In the method of preparation and presentation, they will be treated exactly as if they were new pictures.

There is now in preparation an eight-page folder, size five by seven, in two colors, to assist the buyer in securing bookings.

Have You Ever Heard the Story of How Metro Got Its Name?

Well, here are some stars who will add to that name's brilliancy: Bert Lytell, coming in "The Right of Way"; May Allison, to star in "The Walk-Offs"; Emma Dunn, to be featured in "Old Lady 31"; Viola Dana, beautiful, in "The Willow Tree"; Taylor Holmes, coming in his own production for Metro, "Nothing But the Truth."

News Notes from Chicago

By James S. McQuade

Kane Visits Chicago, But Says He Has Made No Future Plans Yet

A. S. KANE, who recently resigned the presidency of Realart Pictures Corporation, stopped over between trains in Chicago last week on his way to Los Angeles. He was seen by the writer for a few minutes at the La Salle Hotel and several interesting reminiscences were indulged in, which will be read with interest by many in the trade.

The writer first met Mr. Kane in 1898, in Kansas City, Mo., where he was a member of the editorial staff of the Kansas City Star. I had just come on from San Francisco to open the Orpheum for the Walter Orpheum Company, the old Clark Theatre being leased for the purpose. Neither of us ever dreamed at the time that we would be connected with moving pictures. At that, Mr. Kane was the first to enter the field.

It is significant, looking over his career, that Mr. Kane's first experience in the "new art" had to do with the producing of moving pictures. That was in 1907, in St. Louis, when he induced O. T. Crawford—then owner of a series of film exchanges and of a circuit of picture theatres—to engage in the making of a number of short comedy and dramatic subjects, which had quite a following. The last film made was devoted to the first international balloon race held in the United States and was 1,000 feet in length. Then the Film Service Association stepped in and ordered Mr. Crawford to cease production, as he was violating the rules of that organization, of which he was a member. It may be chronicled here that Mr. Crawford died in San Francisco, in 1917.

Became Head of Crawford Interests.

Mr. Kane then became general manager of Crawford's film exchanges in St. Louis, Louisville, New Orleans, Houston and El Paso, and also of his theatres in those cities and in Cincinnati, Cleveland, Little Rock and Milwaukee, a position filled by him very successfully for three years.

Mr. Kane then devoted himself to work in a more promising field, entering the service of the General Film Company in 1910, as district manager of the Pacific northwest. He became special representative of the organization in 1911, with headquarters in Chicago. He held this position until 1913, when he became assistant to Frank L. Dyer, then president of the company. He filled the position until February, 1914.

His next venture was as general manager of the Eclectic Film Company, the predecessor of Pathe Exchange, Inc., and remained until the close of 1914, when the strenuous work indulged in made it necessary to take a long vacation. With his wife and family he visited the San Francisco and San Diego expositions and did not resume work until 1916, when he joined the Artcraft Pictures Corporation and established it in eleven western states. His connection with this organization was terminated in June, 1917.

Mr. Kane next established the organization of the Select Pictures Corporation, of which he became general manager on August 1, 1917. He filled that position until May 1, 1919.

No Future Plans Made.

He then conceived, organized and put over the Realart Pictures Corporation

Arthur S. Kane.

and became its president June 9, this year, holding the position until November 29, when he retired.

Mr. Kane explained that the chief object of his present trip is to meet numerous friends among exhibitors and to look over all the new houses on his travels, as well as to familiarize himself thoroughly on present conditions and on the future prospects of the trade. He will remain one week in Los Angeles and will then visit, in order, San Francisco, Portland and Seattle. He will return by the Northern Pacific and will possibly stop over at Minneapolis, on his way to New York, which he expects to reach Monday, December 29.

Mr. Kane did not discuss his future activities, more than to say that he has had many offers of various kinds, but that he had not decided to accept any of them as yet. "Some of the leading producing concerns are talking business with me, but no decision has yet been arrived at," he concluded.

Ordinance Bans Misleading Posters.

The judiciary committee of the Chicago City Council recently passed an ordinance, prepared by Alderman George Maypole, which governs advertising placed in front of picture theatres in the city. The vote in favor of the ordinance was eight to two.

The object of the ordinance is to prevent moving picture theatre owners from misrepresenting the character of the entertainment by means of posters. The penalty for a breach of the ordinance runs from $10 to $50.

Constance Binney Seen on Stage and Screen

CONSTANCE BINNEY, the Realart star, is now featured on both the screen and the stage in Chicago. On Friday, December 12, a private showing of "Erstwhile Susan" was given, but Miss Binney was unable to attend in person, owing to a slight accident at the Essanay Studio, 1333 Argyle street, where scenes in her second production, "Little Miss by the Day" is being made under the direction of Kenneth Webb.

"Erstwhile Susan," which was considered a charming picture by those who viewed it at the showing, opened a run at the Playhouse, Sunday, December 14, and will shortly be released to outlying theatres.

Miss Binney is now starring in the stage success, "39 East," at the Princess Theatre, which has been playing to to crowded houses during the severe weather which now grips Chicago.

Hopp in International Service.

Edgar Hopp, son of Joseph Hopp, this city, who served until just recently in the moving picture camera department of the U. S. Army, in which he was chief camera man, is now in Chicago. Since his arrival he has been appointed camerman on the staff of the International Film Service.

He was immediately assigned to Indianapolis, to cover the meeting of the coal miners officials with Attorney-General Palmer, during the week of Monday, December 8.

Major Boening Looking for Responsible Film Position

MAJOR LOUIS A. BOENING, well known in Chicago film circles since the early days of the film business, having had a wide experience wh ch includes exchange work, imports, exports, manufacturer of studio and laboratory apparatus, etc., has just returned from Camp Zachary Taylor, where he recived his discharge December 1, with the customary 1[illegible] days furlough, prior to actual discharge.

He volunteered for service in the U.

S. Army at the outbreak of the war and was given his old rank of captain of infantry, with which he was mustered out at the close of the Spanish American war. Captain Boening volunteered for foreign service, but the commanding general at Camp Taylor, finding that he was invaluable in organization and training work, ordered him to confine himself to those branches both at the camp and in England. He was promoted to the rank of major after six months service and was recommended for the rank of lieutenant colonel, shortly before the armistice was signed, his service covering twenty-eight months in all.

All officers at Camp Taylor, who were considered efficient and who possessed the necessary qualifications for commissions in the regular army, were recently ordered before a regular army board for examination, General Koester, U. S. A., being present. In this examination Major Boening received the second highest rating in the entire camp, and Major General Summerall, commanding officer of the famous First Division, gave his personal approval of the board's finding for his permanent appointment as major in the regular army.

Major Boening, however, preferred to resume civilian pursuits and is now looking for a position in the film business that will utilize his ability. "The greater the responsibility of the position the better I shall like it," said Major Boening to the writer.

All communications, addressed to Major Boening, care of the Moving Picture World, Chicago, will reach Major Boening with dispatch.

Equity Reports Many Long Run Bookings on "Eyes of Youth"

WHAT is, perhaps, the most voluminous amount of bookings ever received on a feature is claimed by Equity Pictures for its first release "Eyes of Youth" in which Clara Kimball Young is starred.

William Fox and Marcus Loew have booked for immediate runs in Greater New York, which will require no less than ten prints to satisfy, while Asher Brothers, Lubliner & Trinz and Balaban & Katz have contracted for the picture in all of their western houses. Asher Brothers are playing their fourteen houses and Lubliner & Trinz have secured the film for all their places.

The Twentieth Century and Gold Theatres on Twelfth street, Chicago, will play the picture simultaneous with the big circuits, while the Castle Theatre in the "loop," follows the three weeks run at the Playhouse by a two weeks' engagement, after which it goes to another "loop" house.

Indefinite Run in Louisville.

Isaac Lisbon of Cincinnati opens at the Strand Theatre, Louisville, for an indefinite engagement with "Eyes of Youth" and two of the first run houses at Cleveland, the Orpheum and Alhambra, played the Young feature day and date.

The Imperial Theatre, San Francisco, and the Kinema Theatre, Los Angeles, played three weeks' run with the film and Long Beach, Pasadena, Oakland and other Los Angeles and Frisco houses are now featuring the picture for longer periods than usual.

The Waldorf Theatre, Boston, has launched "Eyes of Youth" on an indefinite engagement with a three weeks' minimum and it is now thought the Boston Theatre will follow with a two weeks' run at the conclusion of the Waldorf dates.

Providence, R. I., and Portland, Me., enjoyed extended engagements, which were induced by exceptional business while Portland, Ore., reports unusual business for the pre-holiday season and an extended run.

Saenger Books the Pictures.

Chattanooga and Knoxville, Tenn., at increased admission prices will launch the film early in January, with Atlanta, Nashville, Memphis and New Orleans to follow.

The Saenger Amusement Company of New Orleans placed bookings with the Equity for each and every house in their huge circuit and S. A. Lynch's organization is now in communication with the various exchanges in his respective territories preliminary to long bookings in each of his cities.

Ruben & Finkelstein have set dates in Minneapolis, St. Paul, Duluth, Crookston, Virginia and other northern cities, with Milwaukee and Beloit, Wis.

Three Weeks' Run in Chicago.

The Playhouse at Chicago enjoyed a three weeks run at increased admissions and announced the house record broken the first day, as did the Imperial at Frisco and Kinema at Los Angeles. The Waldorf, Boston, increased admissions seventy five per cent and the Cleveland houses advanced their rates fifty per cent.

Making Scenes at Monterey.

Bert Lytell and six members of his company have left the Metro studios in Hollywood for the forests near Monterey, Cal., where the final scenes of "The Right of Way" will be photographed.

Monterey is one of the historic cities of California. The old custom house, mission and other ancient buildings still stand.

It is the beautiful surrounding country that was selected as the setting in which to close the Screen Classics, Inc., production of Sir Gilbert Parker's novel.

'Twill Be a Real New Year for These Dixie Theatres

FOR the first time in history two of the South's most famous legitimate theatres are going to run motion pictures—the Vendome, of Nashville, and the Staub, of Knoxville, Tenn. Both houses were recently acquired by the Marcus Loew interests, and it was announced by Lionel Keene, of Atlanta, assistant manager of Mr. Loew's southern office, that these two theatres will open under Loew management on January 1. The Loew plan includes one feature picture on the screen, news weeklies and the usual run of vaudeville.

The Staub Theatre was built in 1872 and has been completely remodeled at a cost of about $100,000. The Vendome has also been remodled. Neither house has ever showed motion pictures before, having always catered to patrons of legitimate drama. Every modern star known to fame has appeared at some time or other at the Staub Theatre, which is probably one of the best known of the old legitimate houses in Dixie.

Verbal Praise Causes Bookings on Hodkinson's "Lone Wolf's Daughter"

WHEN a made-to-measure production comes along in the exiting picture market a form of electric contact carries the story of its merit and value quickly across the exhibitor map of the nation by word of mouth, outrunning advertising or producer exploitation. This is what happened to J. Parker Read, Jr.'s second special production starring Louise Glaum, "The Lone Wolf's Daughter," by Louis Joseph Vance.

For a period of two weeks there was just one positive print of this production available for exhibitor screenings, this being while the duplication of printing was in work in the California laboratories. With the exception of thirty invited exhibitors in Chicago, who saw this print one morning while the print was interrupted in its journey to New York, not another exhibitor has seen Miss Glaum in what is heralded as by all odds the biggest work she has ever done on the screen.

Willing to Make Own Accesories.

The word of mouth praise of "The Lone Wolf's Daughter" has caused more than 100 of the country's biggest exhibitors to telegraph the Hodkinson New York home office asking if the home office print has been received and if it could be shipped to this or that big first-run theatre for an advance screening. The situation was saved by the prompt arrival of the branch prints in all offices and a resultant series of bookings from the biggest exhibitor groups in the industry.

"The Lone Wolf's Daughter" was booked for such early playing dates that exhibitors did not even assure themselves whether the lithographs and accessories would be available for the dates they set. A big middle-western exhibitor said he would make his own accessories, if necessary, from stills. The Hodkinson organization at once caused such premature play dates to be cancelled in justice to the picture and the exhibitors seeking to play it.

Else Fuller Engaged by Vitagraph.

Else Fuller, a young Danish actress who recently came to this country, has been engaged by Vitagraph for the leading role in "Thimble, Thimble," another of the O. Henry stories which are being directed by Edward Griffith. The two leading male characters are cousins who look so much alike that the old negro family servant, an important character in the story, cannot tell them apart.

So far the casting director has not been able to find two actors who sufficiently resemble each other to play the parts.

Covering "The Coast" News Field

By A. H. Giebler

British Company to Produce on West Coast—Peggy Hyland Signs With Firm

G. B. SAMUELSON, of the Samuelson Productions, Ltd., of England, accompanied by a party of English players which includes Madge Titheradge,, C. M. Hallard, Campbell Gollan and Maude Dunham, arrived in Los Angeles last week with the intention of producing pictures on the West Coast.

"Love in the Wilderness," written by Gertrude Page, an English author, will be produced at the Brunton studio, with the English players in the leading roles, and American actors, to be supplied by Willis & Inglis, in the supporting parts.

Peggy Hyland, whose contract with the Fox company has expired, has signed a long-term contract with Mr. Samuelson, and will appear in the star parts of plays to be produced in England as well as the United States. Miss Hyland will spend six months of every year in England, according to her contract.

Mr. Samuelson states that he is studying American production, and will stay in this country until next spring.

Selig Begins Series of Specials.

Colonel W. N. Selig, who has established his residence in Los Angeles for the purpose of supervising a series of spectacular productions to be filmed at the Selig Zoo studios near Lincoln Park, has the first of the series under way. The story is entitled "The Mask," and was written by Arthur Hornblow. Jack Holt will play a dual role, the leading character and his ne'er do well twin brother. Hedda Nova plays the leading feminine role, and Fred Malatesta and William Clifford are two of the three villains. Bert Bracken is directing. In addition to the feature company, the animal serial with Juanita Hansen is fast drawing to completion, and the western serial featuring Franklyn Farnum is also well under way.

Hampton Initiates New Studio.

The new Jesse D. Hampton studio in West Hollywood, which is nearing completion, has been initiated by the Blanche Sweet company, under the direction of Robert Thornby, by the shooting of the first scenes of "Simple Souls," Miss Sweet's new play. The company has been working at the new plant since December 1st. The other Hampton companies will move to the new studio as construction progreses. The plant, when completed, will occupy ten acres of ground.

Kellerman in Another Spectacle.

Annette Kellerman, who with her husband is living at Pasadena, has signed with Sol Lesser, acording to announcement, to star in a spectacular production which will eclipse her former pictures, "Neptune's Daughter," and "A Daughter of the Gods." Miss Kellerman will work several months on the production, and it is planned to shoot certain scenes in the Hawaiian Islands, and possibly in Australia and New Zealand. A company will be formed, with Miss Kellerman at its head, and she will have full authority in the selection of director, story and players.

Vitagraph's President Returns East.

Arthur E. Smith, president of Vitagraph, returned to the eastern plant of his company last week after a stay of several weeks at the Hollywood studio, where new productions and serials were planned and started during his stay.

William Allen White Joins Film Colony.

Wiliam Allen White, whose novel, "A Certain Rich Man," is now being filmed by Benjamin B. Hampton at Brunton, has come to Los Angeles to supervise the screening of his story. Mr. White admits that, although he has averaged seeing only one moving picture show a year, he is interested in the game, and intends to be directing one of his stories before long. He claims that newspaper editors ought to know something about what the public wants, whether it is pictures or news matter. Mr. White, besides being a famous novelist, is editor of the Emporia Gazette, of Kansas.

We Refuse to Advertise

The Sweet Caporals sold by Elinor Fair in "Tin Pan Alley," a Fox musical duet in pictures.

Vance Guest of Film Producer.

Louis Joseph Vance, noted author, has arrived on the coast, for the purpose, it is said, of writing several original stories for the screen. Mr. Vance, who is the author of "The Lone Wolf's Daughter," a recent Louise Glaum production, has been in conference with J. Parker Read, Jr., Miss Glaum's manager, and has been entertained socially by both Mr. Read and Miss Glaum, and it is expected that before he leaves Los Angeles he will have agreed to write other stories for screen production.

Friedberger Back at U. City.

L. Friedberger, veteran official of Universal, and a close associate of Carl Laemmle, has returned to Universal City from Europe, where he was sent to represent Mr. Laemmle at an international trade conference.

Torrance to Have New Theatre.

An organization known as the Torrance Auditorium Company has been formed by the principal business men of Torrance, Cal., to build a theatre in the immediate future. A two-story structure, of brick or concrete, will be erected at the corner of Marcelina street and Sartori Avenue. The theatre, which will have a spacious lobby and will seat 500 persons, will share the first floor with two stores. The upper floor will be divided into offices. The directors of the Torrance company includes Hiram Reeve, C. A. Paxman, A. H. Bartlett, E. C. Andrem and J. Isenstein. The building will cost about $30,000.

Construction Started on New Theatre.

Ground was broken for the new Raymond Theatre, on Raymond and Holly streets in Pasadena last week. Stockholders in the enterprise and business men of North Pasadena witnessed the beginning of building activities, although there were no addresses and no ceremony of any kind. The Raymond Theatre will be the largest and most pretentious amusement house in Pasadena when it is finished. It will seat 2,000 persons, and will be noted for the fact that there will not be a single post in the auditorium section. The girders will be the largest ever made in the west, and will be really on the order of bridge trusses. The balcony will be reached by a circular inclined way instead of a big staircase. The structure will be a novelty in theatre buildings.

Gasnier in Auto Collision.

Louis J. Gasnier, film producer and proprietor of the Astra studio in Glendale, while on his way to Hollywood in Lew Cody's car, in which were Lilie Leslie and Sidney Cohn, collided with a grocery car, smashing the two machines and injuring Mr. Gasnier and the others in the Cody car, and the driver of the grocery car. Mr. Gasnier suffered the most serious injuries of any one in the party, though no bones were broken.

Houdini Flits.

Harry Houdini, handcuff king, who has just completed his new picture for the Paramount-Artcraft program at the Lasky studio, departed this week for New York, from whence he will embark for London and other European ports, to fill a year's contract to appear in foreign amusement houses.

Mooney Optimistic.

Paul C. Mooney, general sales manager for Louis B. Mayer, controling the Anita Stewart and the Mildred Harris Chaplin productions, has come to Los Angeles for a conference with Mr. Mayer, and brings the good news that this has been the greatest year ever seen in the moving picture business, and that theatres all over the country have done a tremendous business during the past twelve months.

Veteran Film Actor Dies.

Frank C. Thompson, veteran character actor of the Fox Film Company, died on December 5, as the result of having been run down by an automobile near his home not long ago. The actor was 52 years of age, and had been a resident of Los Angeles for twenty-five years. He is survived by a widow and a son, William Thompson, of San Francisco, who came down for the funeral.

Kane Comes West.

Arthur S. Kane, recently retired president of the Realart Film Corporation, has arrived in Los Angeles on his tour of investigating exhibiting conditions through the West, which will include San Francisco, Seattle, Portland, and other western cities. Mr. Kane is well known in the L. A. Film colony, having made several trips to the coast in the interest of film concerns with which he has been associated in the past.

Kodak Film Man in Town.

George A. Blair, sales manager of the motion picture department of the Eastman Kodak Company of Rochester, is on the West Coast on one of his regular trips.

Studio Shots

WARD CAULFIELD, Mrs. Bill Beaudine, Harry Edwards and Gus Leonard, of the Christie Comedies, put on a show for the frolic of the Hollywood Board of Trade last week.

Frederick Sulivan, who, several years ago, was director with the Reliance, Thanhouser and other companies, has been engaged as a director at the Christie plant.

Wyndham Standing, son of Herbert Standing, will come west to play a leading part in the coming Goldwyn production, "Earthbound," under the direction of T. Hayes Hunter.

William Duncan, who has just finished "Smashing Barriers," started this week on another serial for Vitagraph entitled "Love and Honor," from a story by Cyrus Townsend Brady.

Allan Watt, lately returned from war, has been engaged as assistant director at the Christie studio.

Victor Shertzinger, who left recently for New York, where he will direct Mabel Normand in "Maggie," for Goldwyn, was accompanied by his wife, his assistant, Joe Delfin; Cameraman George Webber, Cullen Landis and Walter Hiers.

Jack Gilbert has been placed under a two-year contract with Maurice Tourneur.

Harry Carey's next feature for Universal will be "Alias Whispering White," from the story by W. C. Tuttle.

Lottie Pickford Rupp, sister of Mary and Jack Pickford, has applied for a divorce from her husband, Albert G. Rupp, who is charged with desertion.

Bertram Bracken, who directed Henry Walthall in National productions, is now directing "The Mask" for Selig.

Mary Texas, who played parts in several D. W. Griffith productions, is now leading woman for Emmett Dalton, ex-bandit, in "When A Man's A Pal."

Mitchell Lewis, who has just moved into his new home, is planing a huge housewarming for his friends of the film colony.

Edward Connelly has been cast as Nathaniel Berry in the Metro production of "Shore Acres," for Screen Classics.

Claire Adams and Thomas O'Brien play the leading roles in the Winston Churchhill novel, "The Dwelling Place of Light," now being produced by Benjamin B. Hampton.

Frank M. Dazey has finished the continuity for Mildred Harris Chaplin's feature, "Polly of the Storm Country," which will be filmed at the Mayer studio as soon as her present picture is finished.

Charles Ray's new picture, which was filmed under the title of "Watch Out, William," will be released as "A Village Sleuth."

Francis X. Bushman and Beverly Bayne played a dramatic engagement of "The Master Thief," at the Mason Opera House during the week of December 8.

Ethel Clayton has moved into her new home, which she has just recently purchased in Hollywood.

Mary Miles Minter sold a dollar's worth of Red Cross stamps a minute on a recent Monday afternoon at the First National Bank Building, for the benefit of the Tuberculosis Hospital. Doug Fairbanks was one of her heaviest buyers.

Mr. and Mrs. Robert Brunton made a trip by motor to San Francisco last week.

Louise Glaum recently entertained the Lerdo Mexican Band, now filling an engagement at the Tally Theatres, at the Ince studio.

Gene Gauntier has arrived in Los Angeles direct from the oil fields of Texas, and is renewing her acquaintance with her friends in the studios.

Margery Wilson plays the part of the studious Carlotta in the Madge Kennedy-Goldwyn picture, "The Blooming Angel."

Director David Smith, of Vitagraph, has taken his company of players, headed by Jay Morely and Virginia Nightingale, to the Mexican border for scenes in the O. Henry story, "An Afternoon Miracle."

Stanhope Wheatcroft and Magda Lane will support Tsuru Aoki in her second Universal production, "Blossom."

Hobart Bosworth and his company are making scenes for "Below The Surface" at Catalina Islands.

Colleen Moore has been engaged for a leading part in an eight reel production to be made by the Dierker Photodrama Producing Company, under the direction of Colin Campbell.

Marshall Neilan's second picture, which will have Majorie Daw, Matt Moore, Betty Bouton, Wesley Berry and Tom Guise in the principal roles, was begun at the Douglass Fairbanks studio.

Virginia Brown, winner of the recent "Fame and Fortune" contest, arrived at Universal City last week to begin on her five-year contract with Universal. She will be known as Virginia Fair on the screen.

An all-star cast, which includes Anna Nilsson, Virginia Ainsworth, Fannie Ferraria, Nell Craig, Edwin Stevens, Howard Gaye, Norman Kerry, Rudolph Valentina and Walt Whitman, has been engaged to support Katherine MacDonald in "The Guests of Hercules."

Christy Cabanne is preparing for the production of "The Primrose Path," by Bayard Veiller, at Universal City, with Frank Mayo and Josephine Hill in the leading parts.

Tom Mix, and H. H. Van Loan, who is writing a story for Mix, spent part of last week at Catalina.

Charles Chaplin's new comedy, "A Day's Pleasure," will form part of Tally's Broadway Theatre program during the week of December 15.

"One Man in a Million," the new George Beban picture wil be exploited and distributed by Sol Lesser.

Mary Miles Minter, Enid Bennett and William Desmond, film stars, have volunteered their help at a concert to be given at Clune's Auditorium on December 14, for the benefit of the Lark Ellen Home for Newsboys.

Harry Beaumont will direct Madge Kennedy in her next picture for Goldwyn.

Horace Williams, who for a year and a half was Metro's casting director, resumed that position last week. Mr. Williams has been affiliated with the service bureau of the Motion Picture Producers Association for the past ten months.

Fox Corporation Improves Its Cincinnati Exchange

HAVING found that its old quarters were becoming too cramped to accommodate the increased staff and steady influx of business at its Cincinnati exchange, Fox Film Corporation has just secured the entire building on the south east corner of Elm Street and Opera Place. The building is a new one, designed particularly for the purposes of the film exchange business. It is fireproof and contains modern improvements and facilities.

The acquisition of the new quarters gives Rudolph Knoepfle, manager of the Fox exchange, a fine suite of offices. They occupy the three stories of the building, approximating a total of 7,000 square feet of floor space. All the offices have been furnished with new furniture and equipment. There is one extra large projection room for showing Fox films to the trade.

The staff of the Cincinnati Exchange will be increased to handle the new business and a big local sales drive has already begun on all Fox productions, including the Farnum and Mix series and the big specials such as "Evangeline," "Checkers" and "Should a Husband Forgive?"

Local United Stockholders to Meet.

Secretary Charles C. Johnson, of the United Picture Theatres of America, has called a meeting of all stockholders served from the New York exchange for Tuesday morning, December 23, at 11 o'clock in Wurlitzer Hall, 118 West Forty-first street, New York.

At this meeting the directors of United will outline the plans that have been determined upon for the coming year, while other matters of importance to United franchise holders will be taken up.

It is requested that every stockholder who is served from the New York exchange be present at this meeting on Tuesday next.

Intensified Drive Is Progressing To Curtail Advertising On Screen

SYDNEY S. COHEN, president of the Motion Picture Exhibitors League of the State of New York, says: "It is clear to me that the exhibitors of America are determined to protect their screen. We have received some very strong views on indiscriminate advertising on the screen.

"Responsible exhibitors realize that they must first of all consider the rights of their patrons. I do not say that all advertising on the screen ought to be tabooed, but we exhibitors ought to be the sole judges.

"I have been shown a circular issued by a prominent film company soliciting the business of national advertisers. This paragraph, I think, is worth quoting and ought to be read by every motion picture theatre owner in the United States.

Cites Argument of Producer.

"'Compare," says this circular, 'an advertisement in a magazine with your picture made by our company. The reader did not buy it with the express purpose of enjoying your ad, but that is precisely what he does when he pays admission to a theatre to see your and other pictures made by this company.'

"The candor of this language is refreshing, to put it mildly. Evidently the rights of the exhibitor in the premises have never been considered at all. He is the 'goat' almost as a matter of course.

"To give another example: One of the officials of a company with which I had been doing considerable business asked me as a special favor to run what he described as a most interesting heart story in his film.

"He said there was just a faint suggestion of advertising in it, but not enough to offend any patron. He said his company wanted no compensation.

Lobby Became Salesroom.

"Taking his word for the truth of his statements, I ran the picture in my theatre and found that it was the baldest kind of an advertising scheme. The company whose wares were advertised on the screen evidently had been informed, for they had a corps of salesmen in my lobby without my knowledge and consent and these salesmen pounced upon my patrons as they came out of the theatre distributing catalogues and soliciting business.

"Another flagrant abuse that this organization was formed to fight is the practice of film companies to offer the exhibitor advertising films under the pretense of patriotism or public welfare work.

"To be specific, one such film pretending to deal with the necessity of observing the rules of the road contained a most pronounced and lengthy pictorial advertisement of an automobile tire company. These methods are getting worse and worse.

Says Box Office Will Suffer.

"Now I am not expressing merely my own views, however strong and decided these might be. I am speaking for the great exhibting body of the country.

"If patrons resent too much advertising on the screen, the consequences never fall upon the producers, but always fall upon our box office receipts. One thing more is clear to me from the consensus of opinion as I gather it:

"We are all getting very tired of having our screens pledged for us by producers and others in the industry who have no earthly interest in any motion picture theatre. We always have been and always will be willing to donate our screens to any patriotic purpose or any genuine public welfare work without the thought of compensation, but we will not allow outsiders to pledge our screens without as much as saying by your leave.

"We propose to conduct a campaign of education among those of our friends who have not yet realized that our screens belong to ourselves, first, last, and all the time."

Send Workers Afield.

From statements made at the temporary headquarters of the Motion Picture Theatre Owners, it apears that the movement against indiscriminate advertising is gaining great headway.

"The field work of the men who have been sent to get the exhibitors formal protest aaginst the producer's mortgaging of his scren is especially gratifying in its results," says Mr. Cohen. "Everywhere they find the same insistence that all industrial and educational films with any advertising admixture be supervised and endorsed by exhibitors before being shown.

"The whole country is being covered thoroughly. Within a very short time every screen of any value in the country will be closed against the profiteering screen sniper, who will soon find his occupation gone."

Mr. Cohen furnishes this list of exhibitor bodies co-operating in the movement to restrict screen advertising material:

Interests Backing the Movement.

Motion Picture Exhibitors League of New York State.—Sydney S. Cohen, president; W. H. Linton, Utica, treasurer; S. I. Berman, secretary; Jules Michells, Buffalo, chairman executive board.

Miami Valley Exhibitors' Assiciation.—Ohio, Kentucky, West Virginia, Indiana.—John Seifert, president; A. W. Kinzler, treasurer.

Northwest Exhibitors' Circuit, (Washington, Oregon, Montana and Idaho).—J. C. Clemmer, president and treasurer; H. B. Wright, secretary; J. C. Stills, Portland; H. T. Morse, Tacoma; Fred Mercy Yakima; Frank J. Bailey, Butte; John Rantz, Bremerton; C. F. Hill, Albany, Oregon.

Cleveland Motion Picture Exhibitors' Association.—H. H. Lustig, president; Sam Bullock, executive secretary; W. J. Slimm.

American Exhibitors' Association of Pennsylvania and West Virginia.—Fred J. Herrington.

Kansas City Exhibitors' Association of Missouri.—A. M. Eicner, William Flynn, Jack H. Roth, B. M. Achtenberg.

Illinois Exhibitors' Alliance.—George D. Hopkinson, John H. Frundt, F. W. Hartman, V. R. Langdon, H. Von Meeteren, M. O. Wells, Chicago; Joseph Hoff, Rock Island; D. M. Rubens, Joliet; Charles Lamb, Rockford; W. E. Burford, Aurora.

Michigan Exhibitors' Association.—J. C. Ritter, George A. Harrison, Harlen P. Hall, Fred Rumler, John R. Odell, Harry Oppenheim, Peter Jeup.

South Carolina Exhibitors' League.—George C. Warner, president.

North Carolina Exhibitors' Association.—H. B. Varner, secretary and t. easurer; A. F. Sams.

Los Angeles Theatre Owners' Association.—Glenn Harper, president.

Colorado Exhibitors' League Association.

Exhibitors' Protective League of Minnesota. (North Dakota, South Dakota and Iowa).—C. W. Gates, president; W. E. Eemer, secretary; S. S. Picker, chairman executive board; P. W. Meyers, J. C. Collins, A. L. Robarge, J. E. Gould, J. J. Larkin, S. G. Latta.

Motion Picture Exhibitors' Association of Wisconsin.—H. J. Steoger, president; P. Langheinrich, secretary; E. Langmalk, F. C. Seegert, S. Bauer, W. A. Shoen, A. Dietz.

Fencing

Mr. and Mrs. Carter de Haven seem to enjoy making comedies for Paramount.

"Nineteen-twenty will be the banner year for moving pictures." —A. S. Kirkpatrick.

Realart Has Made Rapid Progress Since Its Inception in June Last

THE year just closing has been a momentous one for Realart Pictures Corporation, for during the year its career was started.

Realart's records for the half year of its existence is one to be proud of. Here it is in tabloid form:

Three prominent stars.

Special productions by two of the world's well known directors and more to be announced soon.

Initial release breaking attendance records, with a box-office pull which is inspiring scores of enthusiastic mesages from exhibitors.

Nearly two million dollars in contracts before a single release.

From an executive force of two men and stenographers on June 15, to present personnel of nearly two hundred.

Home office covering ten thousand square feet of Fifth avenue space.

Twenty-one branches in principal cities, giving an exhibition of team work in selling without precedent.

Outlook for 1920? Well, that's mighty promising. There's a big announcement coming soon about some new tie-ups that will command the earnest attention of all exhibitors.

Began Business June 11.

On June 11 when Realart opened its New York offices, the company held little more than its declaration of kinship with exhibitors based on its determination to strike out into the business of making photoplays by the employment of new and broader methods. Its avowed purpose was to co-operate with the showmen of the country toward the advancement of an industry.

Before a single picture was completed or ready for release, Realart had received its answer from showmen throughout the country who declared their faith in the promises of the new organization by signing up for nearly two million dollars worth of contracts.

Starting in a small office with two men and a stenographer, the work of organizing a business which today has nearly two hundred on its payroll, and occupies an entire floor in one of the finest buildings on Fifth avenue, was begun. Housed in a luxuriously appointed suite of offices containing 10,000 square feet of space and facing the sunlight of a choice location opposite the New York Public Library, the Realart staff is equipped to translate into action its slogan: "Service that Serves."

Twenty Branches Opened.

Within the short period of two months the sales organization of the concern has installed branch managers and leased offices in twenty of the principal cities of the country. This is considered a record in the establishing of an exchange system and was accomplished by John S. Woody, present general manager, and at that time general sales manager, and Ben F. Simpson, field manager, who toured the country for this purpose.

A short time later the total of Realart exchanges was increased to twenty-one. In these twenty-one branch offices of the country Realart has brought together an organization that is composed not only of trained exchangemen and experienced salesmen, but in almost every instance of men who have had a long familiarity with the localities in which they operate.

Nazimova Dances in Ruins of Hindu Temple of Vishnu

THE half-ruined temple of Vishnu, second god of the Hindu triad, was one of the many elaborate and imposing settings built for Nazimova's newest screen production, "Stronger Than Death," which will shortly be released by Metro. The temple occupied a central position on a level plain in the Hollywood foothills, chosen to duplicate the scenery of East India—the locale of the novel by I. A. R. Wylie from which the picturization of "Stronger Than Death" was made.

Work Weeks on Temple.

The temple of Vishnu was six weeks in the building by a force of thirty workmen directed by Benjamin Carre, Nazimova's chief of technical staff. It is on the steps of the temple, or rather in the spacious court of it, that Nazimova, as Sigrid Fersen, heroine of the drama, dances by moonlight and holds in spellbound awe a horde of Hindus intent upon a massacre.

"Stronger Than Death" tells a romantic story against the shadowy and danger-laden background of turbulent India. It was adapted and scenarioized by Charles Bryant, who also enacts the leading male role opposite the Russian star. Herbert Blache directed the production, assisted by Mr. Bryant.

Barbaric Splendor and the Beautiful Touch of Romance in Nazimova's "Stronger Than Death."
This combination of poses from the great Russian star's next Metro points to a wonderful production and a certain classic.

Leo Wharton Reveals His Secret— Macklyn Arbuckle Is Now On Screen

LEO WHARTON, of Ithaca, N. Y., dropped out of sight eight months ago, and neither hide nor hair was seen of him in his old haunts in all the intervening weeks. His brother, Theodore, opened the family mail and kept the family producing plant at Ithaca busy with serial and feature productions and was one of only a few who knew whither Leo henced himself or when he would be back.

In his room at Hotel Astor the other morning Leo Wharton told the when and how of it all to a reporter for Moving Picture World:

"I've been in San Antonio, Tex.," he said, "building a moving picture studio and producing pictures with Macklyn Arbuckle as the central figure."

"But why the secretivenes," Mr. Wharton was asked. "Why so publicity shy?" (All to himself the World man was saying: "Fancy a moving picture magnate keeping out of print one, let alone eight months!")

Too Busy for Publicity.

"Because I've been too busy—too rushed with slow shipments of material and speedy demands of labor; busy with producing and directing pictures."

And in explanation of what had kept him so occupied Mr. Wharton rattled off "Mr. Potter of Texas," by Archibold Clavering Gunther; "Equire Phinn," by Holman Day, and "Mr. Bingle," by George Barr McCutcheon.

"These three productions have been made and the studio completed since July 14," said Mr. Wharton. "Warm in Texas in July? Yes—but cool nights," said he all in one expression.

Followed then another list of titles and authors: "The High Sheriff," by Irving Cobb; "Red Robin," by Fred Jackson," and "Welcome to Our City," by George V. Hobart. "These," said Mr. Wharton, "are in preparation with 'Welcome to Our City' practically ready for release.

For Independent Marketing.

"I made the first three pictures (all five reelers) and brought them to New York to sell on the independent market. We have made no regular releasing arrangement, and, according to present plans, will make none.

"In selecting plays we have chosen six subjects of diversified types. This for the double reason of seeing what the public wants and seeing in which particular style of comedy they will like Mr. Arbuckle best. He is a character and personality destinctive among actors and the screen has no one just like him. It is our purpose to exploit Mr. Arbuckle as 'himself' and we propose to make him as much an 'individual' among picture types as Fairbanks, Hart or the other well known stars."

Mr. Wharton was speaking for the San Antonio Pictures Corporation of which he is general manager and director general of productions. Stockholders in the corporation are all Texas ranchers or oil men, bankers and capitalists and, said Mr. Wharton:

"Our board of directors alone represents fortunes totalling thirty million dollars. Among our stockholders $150,000,000 are represented. Of course all this money is not ours to use—but we know where to get all the money we want or may judiciously need."

Wholesome American Pictures.

Under such auspices is Macklyn Arbuckle coming into screen prominence. Mr. Wharton says all of his comedy-dramas will exploit the star for the big man he is—big in physical proportions and big in opportunities for success. He will be the wholehearted man behind the struggling and bewildered sweethearts who lean upon him for guidance to the "happy ending."

This type of character has made Mr. Arbuckle a stage favorite in the years he has been prominent as featured player and star in conspicuous successes like "The Round Up," "The Circus Man" and "The County Chairman." Mr. Wharton believes there is a place on the screen waiting for Mr. Arbuckle to fill—and to this purpose the San Antonio Pictures Corporation will exploit their star.

Trade showings of the Arbuckle pictures are being arranged. Probably "Mr. Potter of Texas" will be the first one presented to reviewers and showmen.

We Can't Say Which Is "The Inferior Sex," But Certainly the Feminine Eternal Leads in Beauty.

Mildred Harris Chaplin's soft beauty enhances "The Inferior Sex," the Louis B. Mayer production for First National.

Shurtleff Is Busy on Plans to Make Jack London Tales for Metro

C. E. SHURTLEFF, president of C. E. Shurtleff, Inc., is in daily consultation with Maxwell Karger, director general at the Metro studios in Hollywood, making plans for the forthcoming production of four Jack London novels, with Mitchell Lewis as the star. C. E. Shurtleff, Inc., controls the picture rights to these four stories, which are "Smoke Bellow," "A Daughter of the Snows," "The Star Rover" and "Burning Daylight."

As recently announced, Screen Classics, Inc., will produce, and Metro distribute the Jack London picturizations of the Jack London novels, with Mitchell Lewis starring. Mr. Shurtleff will be "on the job" all the time at the Metro studios. He went there to Hollywood, where the studios are situated, in company with J. Frank Brockliss, the English picture man associated with him in C. E. Shurtleff, Inc., and Richard A. Rowland, the Metro president.

Mr. Shurtleff is an experienced film man. Hitherto, however, his activities have been confined more to the selling than to the producing end of the industry. He was general sales manager for Select and Hodkinson. At the Metro studios he is making a close first-hand study of production methods as they are employed in this modern and lavishly equipped plant.

Lloyd's New Comedy Series Are Heavily Booked; Big Praise for First Release

HAROLD LLOYD'S new series of $100,000 comedies distributed by Pathe are receiving thorough exploitation from the leading exhibitors of the country, according to reports from Pathe Exchange, Inc. Several exhibitors, who heretofore have apportioned little of their advertising appropriation to their comedies, are sharing it now equally between the new Lloyds and their other features.

During the run of "Captain Kidd's Kids" at the Strand Theatre, New York, Managing Director Jack Eaton set a precedent for the house by adding an adjective to the name of a star in the electric lights in front of the theatre, "Clever Harold Lloyd" was the way he billed the young comedian in "Captain Kidd's Kid." In all his newspaper advertising he also devoted much space to the comedy.

Home Office Gets Reports.

Marcus Loew, over whose entire Metropolitan circuit the Lloyd comedies are billed, gave wide exploitation to the two-reel subject, "Bumping Into Broadway," in his billboard and newspaper promotion. James Q. Clemmer, manager of Seattle's biggest film palace, devoted half of a full-page newspaper advertisement to "Bumping Into Broadway." S. Barrett McCormick, of the Circle, in Indianapolis, played up the first Lloyd in feature fashion.

Reports continue to reach the Pathe home office regarding the big success of "Bumping Into Broadway." One of the highest tributes ever paid a comedy comes from H. C. Horater, managing director of the Pantheon Theatre, just opened in Cleveland, on whose initial bill the Lloyd comedy was filmed.

Chicago Is Unanimous.

Virtually every exhibitor in commenting upon the new Lloyds referred to the favor with which they are being received by the public. A. Karzas, director of the Woodlawn Theatre in Chicago, said: "I desire to congratulate your company upon the distribution of pictures of such splendid comedy merit combined with such exceptional box office value."

Balaban and Katz, of Chicago, dispatched this comment: "'Bumping Into Broadway,' starring Harry Lloyd, met with enthusiasm by our audiences and we are anxiously awaiting future Lloyd comedies."

Film Cannot Be Carried Into England As Baggage, Says Moran

MOTION picture men who are under the impression that they can carry film as baggage into England would do well to read this communication to the Moving Picture World from M. Moran, managing director of the Interocean Forwarding Company, export and import agents, New York.

Mr. Moran quotes from a letter he received from his London offices, a communication addressed to a film man who was warned here against carrying film as baggage. The letter reads in part:

"The main object of this letter is that you will bear in mind that no dutiable goods can be imported into this country as baggage no matter whether samples or merchandise. They must be shipped on a bill of lading; and in view of the numerous inquiries of this kind which occur in this country the Customs now inflict heavy fines in order that the public will become aware of the regulations.

"For the last three or four years it has been a continual series of queries of this kind which have always resulted in fines from £10 to £50, whereas everybody in the film business can avoid these fines by the government if they will bear in mind that films must be shipped, invoices in duplicate given, and net measured length sent with the shipping document."

Dyer in Second Wilson Serial.

William Dyer, who was seen in one of the principal character roles in Ben Wilson's serial production, "The Trail of the Octopus," has been cast for the character role in Mr. Wilson's second serial, "The Screaming Shadow," now under production for distribution through Hallmark.

Change Titles of Many Universal Productions

THE titles of many Universal productions have been undergoing a change, some of the original titles being unsuited to the box-office drawing power of a title. All of the home-office officials have been suggesting titles for some time and the new titles are now ready to be announced.

"The Great Air Robbery" is the new title of the air story featuring Lieutenant O. L. Locklear and which was produced under the title of "Cassidy of the Air Lanes."

"The Beach Combers," the original title of the Elmo Lincoln special production, has been changed to "Captain Courages."

The Art Accord serial formerly called "The Man-Hunters" has been changed to "The Moon-Riders."

The Harry Carey production which was produced under the original title of the story, "The Three Godfathers," has been changed to "Marked Men."

This is considered one of the best dramas Harry Carey has been featured in for some time.

The new Elmo Lincoln serial is titled "Elmo the Fearless" instead of "Fighting Through" as has been previously announced.

The next James J. Corbett feature which had the title "Outdone" has been changed to "The Dazzling Rogue" and the much talked of "Pals" for the same star has the new title of "Kentucky Jim."

Make Race Track Scenes in South.

Alice Joyce, accompanied by her director, George Terwilliger and his assistant; two cameramen and their assistants, and a number of her supporting company, has left for New Orleans to make the race track scenes for "The Sporting Duchess," the Drury Lane melodrama which will be Miss Joyce's next special Vitagraph production. The party numbers twenty-four and among the players who went South are Percy Marmont, G. V. Seyffertitz, Edith Campbell Walker, William Turner, May McAvoy, C. T. Elmer, and little Dan Comfort, who plays the son of the Duke and Duchess, and his mother. Robert Agnew, who appears in the important role of Dick Hammond, a jockey, and Edward Keenan, who also plays the part of a jockey, went with the party.

Edward Connelly in "Shore Acres."

For the second time in his career Edward Connelly has been selected to enact in "Shore Acres" the character immortalized by its creator, James A. Herne.

Maxwell Karger has announced his choice of Mr. Connelly to play Nathaniel Berry in the Screen Classics, Inc., production of "Shore Acres," in which Metro will feature Alice Lake at the head of an all-star cast.

Advertising for Exhibitors

By Epes Winthrop Sargent

Fabricating a Newspaper Feature from an Ordinary Set of Stills

MAKING bricks without straw is an ages-old simile for performing the difficult, but we think that stealing feature space with no special photographs comes in a good second. That's what Oscar A. Doob, of the Cincinnati branch of the Famous Players-Lasky, did. He should get the Advertiser's D. S. O. or something for a stunt that will yank six perfectly good spaces out of a city paper without the aid of a blackjack or an expensive layout of stuff. While other people were admiring the stills for "Male and Female" and lingering longest over the pictures of the Babylonian episode, Doob was struck by the idea that the costumes were gorgeous and, through the treatment of the play, took her through the day, so he picked out six of the best, got someone to fake up a description of the dresses, and landed the six with the Post as "A Day with a Film Star." The third of the series, for instance, is the one in which Mary kicks about the toast being burned. He had to notch the cut to get Crichton out of the way, burnishing down the rest of the background and ran this copy in the notch:

It's 1 p. m. in Gloria Swanson's home—but here she is just at breakfast! Yes, you guessed it. She isn't pleased with the way the toast is browned, and she's going to tell the butler about it, too.

But why speak of toast when you can feast the eye upon a gown such as Gloria wears after making her elaborate toilet? Look at this frock carefully—you can copy it at ahome on your own sewing machine at a trifle less than $450. All you need is some wonderfully fine brocaded silver cloth for the shoulders and yoke effect. The foundation of the entire frock is georgette crepe of white. The wide border of stuffed silk fruit and flowers on the coat and sleeves and train is of satin, upon which the brilliant-hued flowers and fruits are mounted. The brocaded silver cloth drapes to the very tip of the flowing train. The photograph gives you a close-up of the silver cloth and ornate sleeve decorations. After breakfast Gloria, moving into a new scene of her new "Male and Female" production, dons another frock. You'll see it tomorrow.

He got all the way from 10 to 25 inches a day for six days, mentioned the play in five out of the six readers, without saying that these were the costumes worn in that production (which would have killed the stunt cold in the editorial room), and got away with it. He swanked the editor out of 101 inches of the purest sort of reading notice, and got thanked into the bargain. A man like that could sell wildcat oil stock to John D. Rockefeller and probably would have won out an invitation to stay to lunch. It is one of the prettiest stunts we have seen in a long time. Lee Kugel did something similar lately and syndicated the stuff, but that does not detract from Mr. Dook's accomplishment.

—*P. T. A.*—

J. L. Johnston Hits the Proper Note for Exploiting "The Miracle Man"

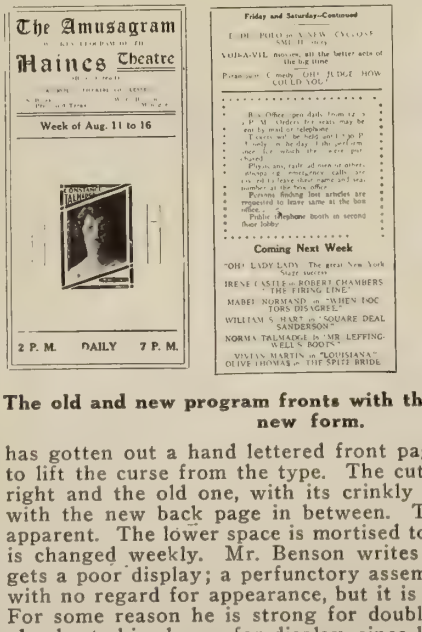
Probably the most artistic advertising of recent months has been done for "Broken Blossoms," but the best written stuff seems to have been done for "The Miracle Man." John L. Johnston, of the Twin Cities, has done some unusual work in this connection. One of his best appeals is made to run:

Realizing that success can never be attained by exaggeration and desiring to have the confidence of its patrons in its advertising, this theatre has no hesitancy in stating that
George Loane Tucker's
"The Miracle Man"
is the most impressive, inspiring and thoroughly entertaining drama ever offered in the City of Minneapolis

Perhaps the meaning would have been more emphatic had it read that the theatre "still has no hesitancy." This would give a little added emphasis. The line is good for any play you can recommend with a clear conscience, but employ it only once. Johnston got out sixty pieces of ad copy for this production, which is a good job in itself, but he also did the work for 21 other houses.

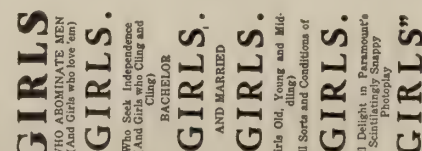
Finds It Difficult to Get Good Work from Small Town Printing Experts

WALTER C. BENSON, of the Haines, Waterville, Maine, is not getting as good results from his local printer as he did down near Portland. He will have to do as Dan Connor and some others do and go in and set the type himself. It is about the only way to get results in the small towns. There are few good show printers, at best, and mostly they do not live in the small places, though now and then a man will be found who is an artist in type and yet who prefers to stay in the small town. Mr. Benson



The old and new program fronts with the back page of the new form.

has gotten out a hand lettered front page for his program to lift the curse from the type. The cut shows this on the right and the old one, with its crinkly letters, on the left with the new back page in between. The improvement is apparent. The lower space is mortised to let in a cut, which is changed weekly. Mr. Benson writes good copy, but he gets a poor display; a perfunctory assembling of type faces with no regard for appearance, but it is the best he can do. For some reason he is strong for double features and this also hurts his chance for display, since he has to carry two titles to a space. He says that he gets a lot of stuff from these pages, and to prove it, he sends along an adaptation of the "Girls" stuff from a service section. This the printer has done better with, partly because it is not an easy thing



A throwaway card for "Girls."

to spoil. The card is 2½ by 9 inches, black on white, and was used for general distribution.

—*P. T. A.*—

Even St. Louis Uses Hook-Up Pages

Some have contended that the hook-up page in which local merchants come in to advertise the picture is good only for the small towns, but the St. Louis Times carried a hook-up page for "The Right to Happiness," a baking company, a hotel, restaurant, printer, pawnbroker, optician, bank, florist, furrier and an inter-urban trolley system all riding with the Royal Theatre on the display. This makes an unusually odd assortment of advertisers, but they all asserted their ability to cater to the right to happiness, though the trolley company made it "the road to happiness" because of the absence

of smoke. The hook-up page can be worked in any paper from New York to the smallest town, and it would probably make more of a sensation in New York than in the smaller places. Have you tried it yet?

—P. T. A.—

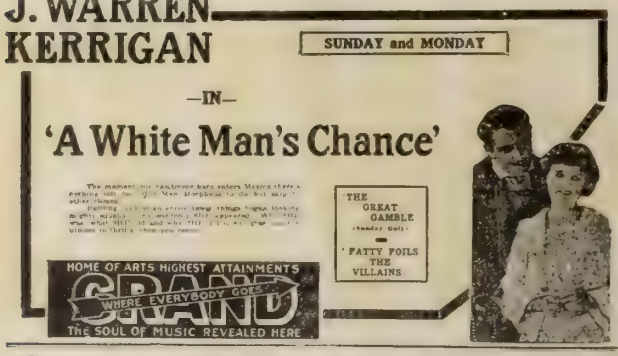
Old Style and New in Contrast in These Two Display Spaces

SENDING in a couple of specimens, H. L. Block, of the Grand, Newark, Ohio, adds: "The smaller one I had to use for a paper that has only a flat bed press and they cannot set up angles. The trouble is that they are too lazy and independent to set up stuff like the larger ad." The second explanation is a good one. The flat bed press had nothing to do with the matter. All stuff is made up flat and the stereo matrix is curved in the casting box. Laziness or incompetency, or perhaps both, is the real reason. We think the newspaper owner has a head to match his press. The first display is a four fours. It is a good example of the old style stuff, jamming the space as full of style as possible. It is the sort of stuff that went with the

J. WARREN KERRIGAN
— IN —
SUNDAY and MONDAY
THE BIGGER THEY ARE THE HARDER THEY FALL BEFORE THIS MIGHTY SON OF SWAT
"A WHITE MAN'S CHANCE"
He came to fight and remained to wed. His heart and fists brought him love and his smile finished the job.
CONTINUOUS SHOWING DAILY 1 P. M. TO 11 P. M.
HOME OF ARTS HIGHEST ATTAINMENTS
GRAND
WHERE EVERYBODY GOES
THE SOUL OF MUSIC REVEALED HERE
"THE GREAT GAMBLE"
MONDAY ONLY
"FATTY FOILS THE VILLIANS"
CONTINUOUS SHOWING DAILY 1 P. M. TO 11 P. M.
HOME OF ARTS HIGHEST ATTAINMENTS
GRAND
WHERE EVERYBODY GOES
THE SOUL OF MUSIC REVEALED HERE

An Old-Fashioned Display.

old Washington hand press and is about two jumps ahead of the time they used f and s interchangably. The other is four fives. It looks like something produced by a man who knows his job, even though his angle would sour the smile of a teacher of geometry. It is easy to read this space. The



The same essential copy set in a four fives in a modern treatment.

star's name is in the same size letter as in the other display, but an expanded face gives greater legibility. There is plenty of room in both instances. One man used the space to advantage to spread out the name. The other plugged the hole with linear border. You cannot sell tickets with linear border, as a rule. The title in the smaller space looks larger because it is set in all capitals, but it is more easily read in the upper and lower case line of the other space. One looks larger and the other is larger, both in height and legibility. The six point bank is a little too full. It would have been better to have opened this with lead.

On the other hand the paneled date and smaller features both show better in the big space. The cut was made to ride against the left hand side and would have looked better in that position, particularly if the right hand edge had been softened with a file into a semblance of a vignette, but the trouble is more with the cut than its placement and Mr. Block says that it is the only cut he could get from the exchange. He also asks about his signature cut. The idea is all right, but the name of the house should be all white and not merely lined in white. It does not stand out clearly and we think it would be a good plan the next time he has any cuts made to have them made with a full white letter.

It is not a matter of sufficient importance to warrant the making of new cuts and throwing away the old, for the important part is that this cut is accepted as reading "Grand theatre," without ever being read. That's the value of the trade mark cut. It stands as a symbol and is caught at a glance. The text is well chosen. The arrow carries "Where everybody goes." Above and below and "Home of Art's highest attainments," and "The soul of music revealed here."

—P. T. A.—

Stage Money for "Paid in Advance"

Stage money seems to be generally used for "Paid in Advance" lobby work and it seems to get results. This cut of the inner lobby of the Casino Theatre, Chicago, shows a three sheet made into a six and some three sheet cutouts on which stage greenbacks have been plastered to increase the emphasis on the title. The same thing was done to the

The Casino Lobby, Chicago.

posters in front, and bills were stuck up all over, on the front of the box office, on the door plates and wherever else they would go. With specially lettered posters, Mr. Cohen ran to big business for three weeks.

—P. T. A.—

Business Houses Came Into Anniversary Section

The Sun Theatre, Omaha, got out a special anniversary section in the Bee recently, getting the business houses in the Sun building to join it in the advertising columns. This is another angle of the hook-up which is usually worked for a feature with outside houses. The same idea can be worked at least for a special page by any prosperous neighborhood theatre. Getting up a special page for the section of the town in which the house is located will not only bring immediate business, but leave the newspaper's advertising manager in a receptive frame of mind when some extra press notices are wanted. The stores if possible should offer special "anniversary bargains." It will pay if worked properly, and "properly" merely means smartly.

—P. T. A.—

Merely Used Play Title for a Teaser

J. C. Duncan, of the Colonial, Lincoln, Neb., used the play title for a teaser for "Should a Husband Forgive?" scattering this line through the papers and using several to each available page. It brought in the ticket buyers.

Get Yourself a

P. T. A.

and make a box office record in 1920

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

A Christmas Gift to Your Patrons

MARGARET MARSH

IN

WITS VS. WITS

A FEATURE PHOTO-PLAY

DISTINCTIVELY DIFFERENT

Studios
ITHACA
NEW YORK

Offices
110 WEST 42ND ST
NEW YORK

A Christmas Gift to Your Patrons

$1,000,000 REWARD

A FEATURE SERIAL
WITH
LILLIAN WALKER

Story by ARTHUR B. REEVE and JOHN W. GREY

ASK

AYWON FILM CORPORATION - NEW YORK
SCREEN ART PICTURES CORP. - PHILADELPHIA
EASTERN FEATURE FILM CORP. - BOSTON
CELEBRATED PLAYERS FILM CORP. - CHICAGO.
MERRITT FILM CORPORATION - MINNEAPOLIS
REGAL FILMS, LIMITED - CANADA.
EXPORT & IMPORT FILM CORP. - FOREIGN RIGHTS

GROSSMAN PICTURES, INC.
ITHACA, NEW YORK

California Theatre Uses Combination Art Work Ads

THE California Theatre, San Francisco, sends in some unusually good examples of combination art work, and is good enough to send in the originals, showing just how it is done. Combination work is a combination of clip stuff and original hand work. The basis is some cut from a press book or trade paper advertisement, worked into the proportions the house requires. The first essential is to find the drawing space.

Suppose, for example, that your space is to be a three eights. You mark out on the drawing board a space three columns wide and eight inches high. Now you draw a light line from the lower left hand corner to the upper right hand corner and beyond. Now if your top and right hand lines cut this diagonal, your space is exactly proportioned whether your clipping is larger or smaller, you draw in the top and right hand line. If it is larger, you extend these.

The first example shown, for instance, is to be three columns by four inches. The signature is a clipping from some previous advertisement, pasted to the top of the space. The vignette, the landscape and the lettering for the main title are all clipped solid from a trade paper advertisement. The "Sidney Drew Comedy," "Starting Tomorrow," and "Herman Heller and Eddie Horton" are

An Advertisement Aequiring Very Little Work from the Art Department.

hand lettered in to match. The advertisement is cut just above the lower limit of the vignette. The black is inked in and the trunk continued into this inked space with a stippled white to get a better break, the original advertisement showing the full tree trunk.

Where the shadows came out lightly in the printing, the work has been touched up with black, and white has been used to touch up spots where the high lights were dirtied in handling. The only other pen work is the bank of waved lines at the top of the copy, and a little work at the left of the landscape to carry the design to the margin because it was desired to place the vignette well within the border. This gives very little brush work and the job can be done in less than a quarter of the time and will give better results.

The words "now showing" are lettered below the cut to replace the "starting tomorrow" after the first use of the advertisement. In the Elsie Ferguson cut the only pen work is the frame, the "Adolph Zukor presents Elsie Ferguson," and the extension of the design just above, which was not wide enough to fill the space. It should be noted that

California
Adolph Zukor presents
ELSIE FERGUSON
"The Witness for the Defense"
Directed by GEORGE FITZMAURICE
A mammoth photo-drama of amazing beauty and power. From the sensational stage success of the same name.
By A. E. W. Mason
Scenario by Ouida Bergere

A Second Example of Labor Saving Art Work.

where a design is extended the ink is carried onto the clipping to get a better blend. Where the original copy is on heavy paper—such as an insert, for example—it is well to sandpaper or trim the edges down with a sharp knife to avoid the possibility of a shadowed line. This is not necessary where the paper is thin, particularly in line work. In half tone it is almost always done.

The entire design and the panel of type as well as the signature, are all lifted from other publications. On the other hand, in the Fairbanks example, only the name of the star has been lifted. All of the rest is hand lettered in. Here it was not possible to get the

An Example in Which Only the Star's Name is "Lifted."

desired text already set up, so it was quicker to letter in the desired announcement, but even with this generous proportion of hand work, the job was much more quickly done by having the name ready to paste down. The last example shows a composite made from what was probably a larger drawing used for a "coming" display.

The centre panel and the bottom row of faces is in one piece, except that the "now showing" at the top has been pasted over the "coming tomorrow," as suggested in the first example shown. The faces at the sides have been cut and

PORTOLA
THEATER · MARKET NEAR 4TH
NOW SHOWING —CONTINUOUS PERFORMANCES
LOVE · ROMANCE · ADVENTURE · THRILLS
CONSTANCE TALMADGE
BY DAY SHE WAS A MANICURIST AT NIGHT???
"THE VEILED ADVENTURE"
DOROTHY DE VORE
THE PRIZE WINNING BATHING GIRL IN THE CHRISTIE COMEDY
"A CHEERFUL LIAR"

A Composite Made From What Was Evidently a Larger Original.

pasted and the signature is also pasted down. This is labor saving from a slightly different angle, but it shows the flexibility of the scheme.

All of this may be stale information to the managers of the larger houses, but there are many who, particularly in the smaller towns, can get lettering done but cannot afford art work of the proper quality. With the press book and the trade papers they have all of the staff of a big production company at their command, and by working up the material carefully they can get just what they want at small cost, for nearly any town can produce a person who can letter well, and anyone who can letter can do the small amount of brush work required to get the retouching in.

The only materials needed are black artists' ink and Chinese white, but care must be used to retouch all imperfections in the original or they will show in the new copy. Study these examples well. If you do not want to use them now, cut out this sheet and save it. You may want it some time. Have it handy. They are splendid examples of how to do it right.

—*P. T. A.*—

Philadelphia Programs Dolled Up

LEWIS GOLDSTEIN keeps his promise to show some new dewdads on his Philadelphia programs and sends in a bunch with new ornaments and some with new frames. Goldstein's venture, the Rialto shop, is unique among printshops for he does not specialize in ready-print programs but gives each house what it wants. Most program printers adopt set forms and your only choice is whether you will have a four or an eight page program. Goldstein has not set form, but merely offers the services of men specially trained to program work. He prints a large proportion of Philadelphia programs with a liberal addition from out of town, and lately he added a lot of new ornaments and things. He also

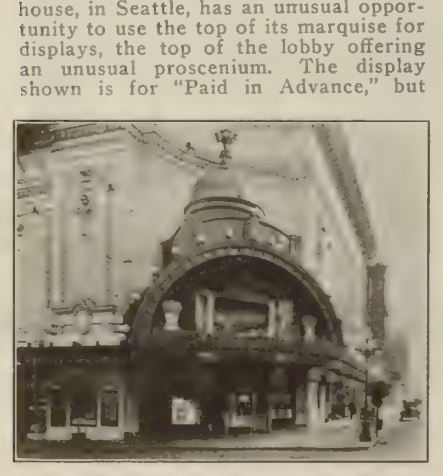
gets out novelties and one recent novelty was a blotter just the size for a vest pocket memorandum book.

Another was a heart shaped cut-out from "Hearts" titles. From the last batch he sends in we note that The Bright Spot, Haddonfield, still uses the "Historic Haddonfield" series, mentioned some time ago. Each issue carries on the front the half tone of some point of local interest, and the series ensures the preservation of the programs. We have not seen the idea taken up elsewhere, but it is a feature of real value in towns and even for neighborhood houses. Try it some time; perhaps offering payment for any photographs you may use. It's worth trying, and once tried you will continue it for a time, at least.

—P. T. A.—

A Capital Lobby Proscenium

Lobby displays are seldom planned for when the house is built and the management must do the best it can with what the architect has provided, but the Colliseum, a Jensen and Von Herberg house, in Seattle, has an unusual opportunity to use the top of its marquise for displays, the top of the lobby offering an unusual proscenium. The display shown is for "Paid in Advance," but



An Unusual Lobby Display

almost any play will lend itself to some presentation for this space, and while it does not work as well for the crowds on the same side of the street as the theatre, it catches the passerby on the opposite side as well as the trolley passengers. It is a natural advantage. We think it would pay architects to study the problem of lobby display in designing the plans.

—P. T. A.—

A Novel Herald for "Broken Blossoms"

Donald W. Bonstein, of the Third Street, Easton, Pa., sends in a herald for "Broken Blossoms" and asks for an opinion on his work. It is a good job. If the choice of blue on orange stock was intentional, he got a decidedly oriental suggestion. The herald would not have been as good in black on white. The color scheme helps decidedly. It is made up of the material supplied by the production company with the odd spaces filled in with type, and the layout of the four pages is exceptionally good. It is a patchwork but it does not look it.

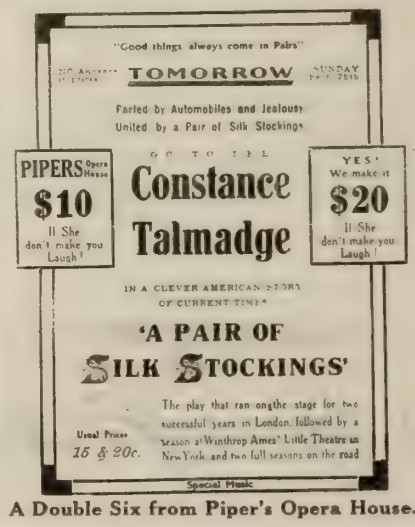
—P. T. A.—

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Antique Type Advertisements

We always enjoy the advertisements sent in by Dan Connors, of the Piper Opera House, Virginia City, Nev. Dan sets the stuff himself, because the good printers all went out of town to better jobs, and he writes that if he had to pay the composition costs it would bankrupt him, for he is a natural born printer and loves to spend a couple of hours over the case with the types which once were used to get out the stuff Mark Twain wrote when he edited the Enterprise.

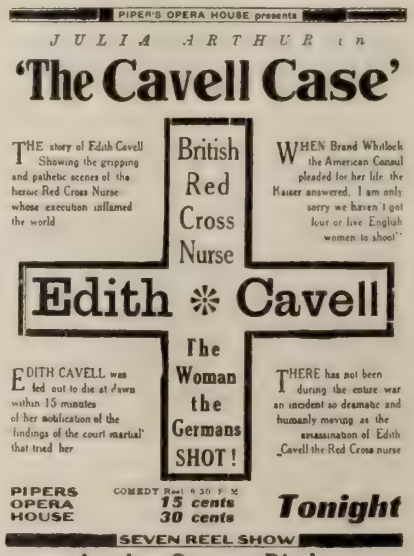
Take this first display, a two sixes. It looks odd and the type is old fashioned stuff the average modern printer never saw, but it is clear and well put together and Dan has learned a lot


"Good things always come in Pairs"
TOMORROW
SUNDAY
Farted by Automobiles and Jealousy
United by a Pair of Silk Stockings
GO TO SEE
PIPERS Opera House
$10
If She don't make you Laugh!
Constance Talmadge
YES! We make it
$20
If She don't make you Laugh!
IN A CLEVER AMERICAN STORY OF CURRENT TIMES
'A PAIR OF SILK STOCKINGS'
The play that ran on the stage for two successful years in London, followed by a season at Winthrop Ames' Little Theatre in New York and two full seasons on the road
Usual Prices 15 & 20c.
Special Music

A Double Six from Piper's Opera House.

about advertisement writing since he started in to set his own type. The offer of ten dollars to anyone who fails to laugh, boosted to twenty dollars on the opposite side, is a touch that is worth copying. The top line is also good for a stocking play.

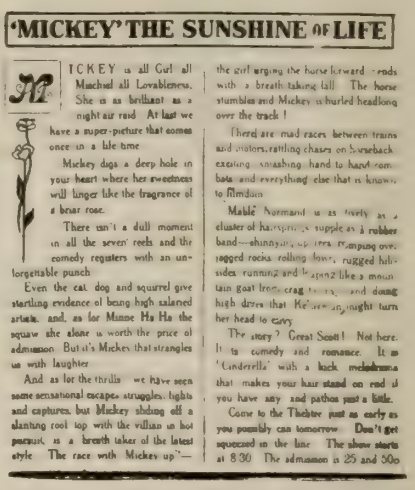
In the second example he goes in for a rule effect, working in the Red Cross to account for the shape of the design.


PIPER'S OPERA HOUSE presents
JULIA ARTHUR in
'The Cavell Case'
THE story of Edith Cavell Showing the gripping and pathetic scenes of the heroic Red Cross Nurse whose execution inflamed the world
British Red Cross Nurse
WHEN Brand Whitlock the American Consul pleaded for her life the Kaiser answered, I am only sorry we haven't got four or five English women to shoot"
Edith ✻ Cavell
The Woman the Germans SHOT!
EDITH CAVELL was led out to die at dawn within 15 minutes of her notification of the findings of the court martial that tried her
THERE has not been during the entire war an incident so dramatic and humanly moving as the assassination of Edith Cavell the Red Cross nurse
PIPERS OPERA HOUSE
COMEDY Reel 8:30 P. M.
15 cents
30 cents
Tonight
SEVEN REEL SHOW

Another Connors Display.

This gives him for spaces for as many talking points, which is three more than usual. He picks out four good points and drives them home in simple language that is more effective than the most ambitious press talk. His third display is practically a displayed reading notice. He has used a number of these of late and with good effect.

People have time to read in this off-the-railroad town that was a western metropolis before there were railroads, and the reading display will get them if there is enough to talk about. We wish


'MICKEY' THE SUNSHINE OF LIFE
MICKEY is all Girl all Mischief all Lovableness. She is as brilliant as a night air raid. At last we have a super-picture that comes once in a life time
Mickey digs a deep hole in your heart where her sweetness will linger like the fragrance of a briar rose.
There isn't a dull moment in all the seven reels and the comedy registers with an unforgettable punch
Even the cat, dog and squirrel give startling evidence of being high salaried artists, and, as for Minnie Ha Ha the squaw she alone is worth the price of admission. But it's Mickey that strangles us with laughter
And as for the thrills we have seen some sensational escapes, struggles, fights and captures, but Mickey sliding off a slanting roof top with the villain in hot pursuit, is a breath taker of the latest style. The race with Mickey up'—the girl urging the horse forward—ends with a breath-taking fall. The horse stumbles and Mickey is hurled headlong over the track!
There are mad races between trains and motors, rattling chases on horseback exciting smashing hand to hand combats and everything else that is known to filmdom
Mable Normand is as lively as a cluster of hairpins, supple as a rubber band—shinnying up trees, romping over ragged rocks, rolling down rugged hillsides, running and leaping like a mountain goat from crag to crag, and doing high dives that Mickey herself might turn her head to envy
The story? Great Scott! Not here. It is comedy and romance. It is 'Cinderella' with a kick, melodrama that makes your hair stand on end if you have any, and pathos just a little.
Come to the Theatre just as early as you possibly can tomorrow. Don't get squeezed in the line. The show starts at 8:30. The admission is 25 and 50c

A Two-Fives That Is Virtually a Displayed Reader.

we had the space to devote a couple of pages to these displays, for there is real merit to them and Dan is now as able a printer as he is manager, and he keeps the historic Pipers going to good business and he can run up to fifty cents for a big feature and get it without a fight. His people know him and trust to his judgment and he plays fair. He has built his business on square dealing, and he does not have to fear opposition.

—P. T. A.—

Bathing Beauties Overworked

The Sennett Bathing Girls found another job when they played in Brooklyn lately. Their manager arranged with the leading dry goods house in the section in which they played to have a

How the Bathing Beauties Help Pay the Advertising Bills.

fashion show, the girls acting as models for the display of the store's new styles. Of course the store advertised heavily in the locality sheets, taking full pages of which almost half is given the show.

$howman to $howman

$ee The$e Page$ of Ticket $elling $tunts

Adaptable Ideas Woven Into House Conduct By Manager Archie Laurie In Popularizing the Big Toronto Alhambra

MANAGER ARCHIE LAURIE, of the new Alhambra Theatre, Toronto, has worked out a number of new ideas to add congenial comfort and appropriate convenience for patrons. They also serve the effect of advertising the theatre to actual and prospective patrons.

One of Laurie's novel stunts was the distribution of engagement forms in the shape of printed memorandum pads among the professional men, bankers and business managers of the district served by the Alhambra which is primarily an uptown theatre. These pads have sections outlined for each hour of the day starting at 10 a. m. At the bottom, opposite the printed hour of 7 p. m. is the following note: "Time to go to the Alhambra Theatre, Bloor and Bathurst streets."

Performances are held strictly according to a time-table and to facilitate the work of employes, including operators, musicians, electricians, stage hands, office staff and others, a printed schedule form of perfected design is used. This sheet bears tabulations for the start and finish of each picture, orchestra overture, vocal number and intermission for each show during the day. Five shows are given on Saturdays and holidays and four performances are conducted on regular days. There are, therefore, tabulations for five shows on each of these sheets which are filled out and duplicated for every employe of the theatre on Monday morning.

Adds Promptness and Courtesy.

These schedule forms make it possible for office clerks, doormen, box office girls and the manager himself to tell in a moment when any picture or piece is to be presented when this information is desired by applicants.

At the writing desks in the mezzanine promenade are to be found supplies of attractive correspondence cards with envelopes to match. These cards bear the name of the theatre, address and date line, all neatly arranged in dainty type.

Welcome cards, as well as the usual program booklets, have been given to all patrons as they enter the theatre. A special introduction film with the same wording has also been projected on the screen for various performances.

One of the features of the sixteen-page program is blank form for suggestions or complaints by patrons . This form occupies a page and is intended to be detached from the booklet and handed to the manager or usher. There are lines for the name and address of the patron.

Manager Laurie has adopted the slogan: "An Alhambra Presentation Is a Guarantee of Quality." A good thought for any manager to drive home to his townsfolk. It will return in dollars.

Manager Puts Press Sheet to Good Exploitation Use

SOMETHING new in motion picture advertising was started by the manager of the Colonial Theatre in Akron, Ohio, when he played the Fox's production, Theda Bara in "La Belle Russe." Besides exploiting liberally this screen version of David Belasco's play, L. B. Cool, general manager for the Feiber & Shea houses displayed a keen knowledge of showmanship by the cleverness with which he converted to his use part of the producer's press sheet.

This press sheet is designed along broader lines than the material formerly furnished to the exhibitor. The front page of the sheet—or folder, as it really is—is intended by the film producer merely as an introduction to the showman.

Mr. Cool, however, is something more than an "exhibitor." He is a most progressive showman in the fullest meaning of the word.

From the cover of the Fox press sheet he conceived a full-page newspaper advertisement, taking almost bodily the illustration, including the portrait of the star and the 7-column broadside, and inserting several small personal touches which made a distinctly different type of ad.

The remarkable feature of this advertising smash by Mr. Cool, of the Colonial, is the fact that the picture played only a one-day run in that territory.

Turns Musical Talents to Use in Advertising

JIMMIE BOYD, a wide-awake Goldwyn exhibitor who manages the Gem Theatre, Blytheville, Ark., has evolved a new version of the "town crier." Boyd's town has a population of about 3,000, and he depends largely on his rural trade to pull him through with a profit.

Mr. Boyd has purchased a euphonium, mounted it on his auto, and instead of parading the city streets to announce current attractions, betakes himself to the country. There he serenades every farmhouse within a five-mile radius of the town.

At the conclusion of the concert, Boyd hands out a program or dodger announcing the week's attractions. The farmers now look for Jimmie's concert every week, and patronize the Gem in large numbers, the theatre prospering accordingly.

Boyd overlooks no bets. Besides doubling the drawing population by enlarging the boundaries of his local concert tour, he also prints his own weekly paper and makes it pay for itself by running merchants' advertisisements in the publication.

When Pathe's "Thirteenth Chair" was exhibited at Loew's, St. Louis, the house rule of featuring vaudeville in the newspaper advertising was for once broken. The film was made the principal display-type item in all the adverts.

Effective Combination of House and Attraction Sign.
Floods of electricity used to identify theatre playing Universal's "The Right to Happiness." Note the brilliancy of the entrance lighting, as well.

Sunday Promenaders Behold Theatre Lobby As Extra Lights Burn Brightly To Advertise Show in an Exceptional Manner

A REMARKABLY inexpensive exploitation campaign was launched recently by Charles Dooley and A. Gordon Reid, house managers of the Garden Theatre, Paterson, N. J., in the face of the strong opposition. "The first thing we did," said Mr. Reid, discussing what led to the campaign that shattered the best previous box office record for the Garden by $987, was to run 'Back to God's Country.'

"Then our idea of showmanship told us that we needed a lobby display. We secured green stuff from the woods. We borrowed or rented stuffed animals."

Perhaps one of the most striking features of the lobby display used by the Garden was a good-natured grizzly bear (stuffed of course), that cunningly seemed to support himself by holding to a tree stump. A patch of artificial greensward seemed to give the natural forest touch to the mounting. Asked where he found the stuffed bear; and how other exhibitions might obtain a bear, he replied:

"That was the simplest thing imaginable. It would be hard to find a furrier who, in some section of his store doesn't display a bear. This bear hadn't been used for ten years, and the furrier-owner gladly loaned it to us."

Stuffed pheasants, robin red-breasts and other birds perched nimbly on pictures on the ceiling and in other places where the casual gaze of the theatre-goer happened to wander.

"We got our elks' heads from the local Elks Club," said Mr. Dooley. "The moosehead came from a local order here. No matter how small a town may be, there is some devotee of the haunting art that will loan his treasures to the exhibitor so that others may feast their eyes on his captures."

Lobby Blazes with Lights.

Another innovation in showmanship in Paterson was practiced in connection with the exploitation of this production. For considerable time there has been a ban on Sunday amusements in New Jersey. The most popular pastime for Sunday afternoons and evenings is strolling the boulevards.

Dooley & Reid worked industriously, late Saturday night and all Sunday morning in order to be able to open the lobby on Sunday afternoon. Crowds returning from afternoon services found that the lobby was set in order and that every indication showed the Garden was going to open for regular performances.

The managers took care to keep out of sight. Within an hour after the doors had opened, a crowd had gathered to admire the lobby and to wonder whether there would be a showing.

Sunday night the foyer of the Garden Theatre was a blaze of lights. People were heard to remark that the lobby seemed much brighter that Sunday night than on any other night. Little did the townsfolk know that brighter lights had been substituted.

The crowds that stopped to gaze made walking, talking advertisements for the Garden and "Back to God's Country."

Making a Stuffed Bear Useful.
Showmen in Paterson, N. J., presented scenes that made their lobby match the spirit of First National's "Back to God's Country."

Circulating Library Is Novel Exploitation Plan

A CIRCULATING library for the benefit of theatre patrons is one of the novel stunts used by Manager William Spragg, of the Olympia Theatre, New Haven, to stimulate interest in coming attractions. The Olympia plays a large number of attractions, and in many instances these pictures are either based on popular novels or else have been novelized since being made into picture form.

For instance, two weeks ago the Olympia played "The Miracle Man." Immediately after the booking was made, four weeks in advance of the play date, Manager Spragg bought two dozen copies of "The Miracle Man" and added them to his library. Notices were placed in the house program, flashed on the screen and in other ways brought to the attention of the patrons that a copy of the book could be borrowed.

The library is in charge of the wardrobe checking mistress, and is handled exactly as any circulating library. Patrons sign for a copy of any book desired and return the same within a given number of days.

If the time is short before the play date, Manager Spragg limits the borrowing time to three days. Otherwise allows patrons to keep books five days.

In the case of "The Miracle Man" the records show that as many as a dozen "fans" borrowed the same book. All told, over 200 people read the work.

Stunts for "Hapiness" Film

When Manager Harry Goldberg of the Sun Theatre, Omaha, Neb., showed "The Right to Happiness," he admitted free every mother and father who brought their twin babies. A dudishly dressed young man and a demure young woman, dressed in white, with a wreath of orange blossoms and other wedding decorations, were driven around town.

Strings of tin cans and old shoes dragging along behind, with the hack decorated with banners advertising the show. The lobby of the Sun was dressed with impressive decorations, the box office looking like a cave, over which was the sign:

"Enter Here to Find 'The Right to Happiness.'"

Showmen Share Expenses of Airplane Exploitation

AN aviation stunt was utilized by several theatres in Ohio towns to let the public know that William Fox's production "Checkers" was on exhibition. Theatre owners in Mansfield, Newark, Lima, Dayton and other towns commissioned Lieut. Bob Bartley, a Canadian Ace, to fly above their towns in his plans with the wings carrying banners announcing the exhibition.

In advertising "Checkers" Bartley drove his machine close to the ground, doing nose dives and loops, and when only a few hundred feet above the heads of the onlookers he threw out various colored cards with this message:

"A Tip from Heaven. Don't Miss 'Checkers.'"

These cards made a beautiful sight fluttering to earth in a mass of color glittering in the sunlight. The message that "Checkers" was in town was carried to virtually every resident as well as to the suburbs.

Pathe Is Proud of This.
When the New York Strand played Harold Lloyd in "Captain Kidd's Kids" here's how the signs over the main entrance flashed the news to Broadway.

Ca$h In On The$t Idea$ by Adapting Them to Your Hou$e

Individual Showmen and Publicity and Exploitation Departments Are Invited to Use These Pages to Help Sell Theatre Tickets. Thus Help Each Other.

Circus Front for Lobby

The Mabel Normand "Jinx" was also treated like a circus at the Liberty Theatre, Colorado Springs, Colo. There was a special showing for the children of the town before the regular performance, and as a result of the liveliest sort of exploitation, the theatre did a capacity business, both matinee and night.

The manager revealed sound judgment in carrying out the circus idea to the fullest extent in the decoration of the lobby. In the center stood the box office made to represent a circus wagon. Striped canvass on the walls and ceiling suggested a circus tent, and the colored pennants strung across the lobby added to the "circus" appearance.

The management of the Liberty began preparation for "Jinx" several weeks in advance of the showing. Through an exploitation campaign that thoroughly covered the town, the manager succeeded in arousing keen interest in the coming attraction.

"Jinx" Hand-Picked Attraction for Kiddies Gets Unique Exploitation By Showmen in Two Cities of Different Size

THE Stanley Circuit of Philadelphia was responsible recently for giving 100 homeless kiddies of that city the treat of their lives. At the same time Goldwyn pictures succeeded in obtaining a substantial volume of newspaper publicity for Mabel Normand's "Jinx" which was playing the Stanley's Capitol Theatre at the time.

The Stanley Company extended to the destitute children—proteges of the Catholic Children's Welfare Bureau—an invitation to attend a special showing of Miss Normand's circus picture as guests of the Capitol Theatre. The affair was a success.

Gift Boxes of Candy.

The happy youngsters were taken to the theatre in automobiles decorted with "Jinx" banners. Kathleen Monahan of the "Monte Cristo" show, then playing in Philadelphia, acted as hostess and entertained the children with songs and recitations.

Following Miss Monahan's entertainment "Jinx" was screened. The incidents in the picture showing Miss Normand as "Jinx" imitating a tight-rope walker to the delight of the "celluloid orphans," were particularly interesting to the real orphans that comprised the audience. Doubtless there were many kiddies in that assemblage fervently hoping that another "Jinx" would find her way to the Catholic Welfare Home.

One of the most enjoyable incidents of the entertainment occurred when Miss Monahan handed each child a box of candy furnished by the Stanley Company and Goldwyn's Philadelphia exchange.

The Capitol was appropriately decorated for the occasion. Cut outs of black cat heads, gayly decorated banners, and various "props" suggestive of the circus served to give the theatre the proper atmospheric touch.

Counting Madge's Pictures

With the co-operation of the Jackson News, the management of the Washington Theatre, Jackson, Mich., conducted a business-pulling exploitation for Madge Kennedy in the Goldwyn's "Strictly Confidential." Under the caption—"How Many Pictures of Madge Kennedy Are There Here? It's Strictly Confidential, but Count Them and Win a Prize," there appeared a combination picture of Miss Kennedy in something over one hundred different poses.

The heads of the Goldwyn star were so arranged that it was almost impossible to count them twice and arrive at the same total. The issue created great interest.

Seek Out Interesting or Historic Spots in Your Vicinity and Picture Them as Publicity for Your Theatre

A CLEVER idea for advertising his motion picture house has been put into effect by an up-to-date manager in Haddonfield, N. J. Haddonfield is an historic place.

Settled by English Quakers two centuries ago, its history is romantic in the extreme. Henry W. Longfellow immortalized the settlement in his "Tales of a Wayside Inn." The town abounds in interesting points.

The Bright Spot is Haddonfield's motion picture theatre. It is situated on the famous old King's Highway. The theatre is an old brick house, converted, which was built in 1742. During the Revolution it was used as a guardhouse.

The weekly schedule of photoplays which appear in The Bright Spot, printed on a four-page folder, are distributed to every home and business place in the town. On the first page of the folder appears the picture of some historic building or spot in or near the town, with a short description of it as a caption.

Advertise Town and Theatre.

These folders serve a double purpose—advertising the theatre and its attractions, and acquainting the residents, especially newcomers, with the attractions, advantages and commercial value of the town itself. It keeps the theatre and the town ever in the public mind.

The folders have a psychological effect upon those they reach. They are read; they create comment and discussion; they are sent to absent members of the family who may have some particular interest in the picture appearing on the front page, and they are eagerly welcomed because an element of mystery is created—no one knows whose home or what place will appear next or what will be said of it.

This plan for advertising costs little, but it brings big returns to the box office. William Fox's publicity department has furnished us this information.

Giving the Lobby a Dash of Circus Atmosphere.

Illustrating how the Liberty Theatre, Colorado Springs, Colo., dressed its "show window" to sell Goldwyn's Mabel Normand in "Jinx," a circus film.

Get More $$—Don't Be Content With "Ju$t a Good Living"

Merchant Announces in Store Newspaper the Attractions at Picture Theatre to Draw Country Folk to Town

THERE is a merchant in Elwood, Ind., who doesn't figure that the dimes spent at the picture shows in his town are taken out of his cash register. On the contrary, this far-seeing merchant figures that one of the best little selling forces he has is the popular Baby Grand Theatre in Elwood.

Elwood is the center for a large farm population. The R. L. Leeson & Sons Company, in order to reach the farmers, issues a weekly house organ, newspaper size, of four pages. It is filled with the store advertisements—except for one corner.

And right in that corner the Leeson advertising manager places the advertisement of the Baby Grand Theatre, telling his farm-mailing list that, for instance, Tuesday and Wednesday Wallace Reid in "Alias Mike Moran" and Thursday and Friday Dorothy Dalton in "Lady of Red Butte," play at the Baby Grand. This is given generous space and sticks out like a loaf of sugar.

Now why should Leeson & Sons Company, dealers in house furnishings, advertise the Baby Grand Theatre? Because the company figures that it can bring scores of farmers into Elwood by letting them know what pictures are being shown at the leading film theatre of the city.

And of course, Frank H. Mackey, manager of the Baby Grand, doesn't object to the extra advertising. This is an idea that can be pushed in almost any small town.

To Enlarge Pittsburgh House.

East Liberty, Pittsburgh, is to have the largest moving picture theatre between New York and Chicago, it is announced. Within a short time the Liberty Theatre, one of the handsomest houses in the country, will also be one of the largest.

Plans are being prepared and work will begin shortly on an addition to the Liberty. The vacant lot on the west side of the present building will be utilized and it is estimated that the improvement will cost more than $500,000.

The Liberty is the largest house in the Rowland & Clark chain of theatres. It was built by the Nicolas several years ago, but proved a failure until the present management took over the proposition. Since that time the house has enjoyed a great growth in popularity and patronage.

Business will continue uninterruptedly at the Liberyt while the addition is being built, until the time when the west wall will have to be removed.

Unique Lobby Setting Picture Makes Comment

MANAGER MURRAY, of the Strand Theatre, an S. A. Lynch house in Memphis, Tenn., arranged a prize-winning lobby display for the showing of the Goldwyn picture, "The Girl From Outside." To encourage ingenuity among the managers of the theatres on the Lynch string, monthly prizes are given for the most effective lobbies, considered from a commercial as well as an artistic standpoint.

Manager Murray selected "The Girl From Outside" as the subject for one of the most elaborate displays ever seen at his theatre. He was particularly fortunate in reproducing the atmosphere of the picture and in giving his lobby an inviting appearance.

A log cabin effect arranged for the box office, capped by snow, was cleverly conceived. To further heighten the "atmosphere," branches, flocked with snow, were placed around the lobby walls above cut-outs of scenes from the production.

Manager Murray's method of advising the public of the exact time for the beginning of performances by placing a schedule at either side of the lobby is worthy of imitation.

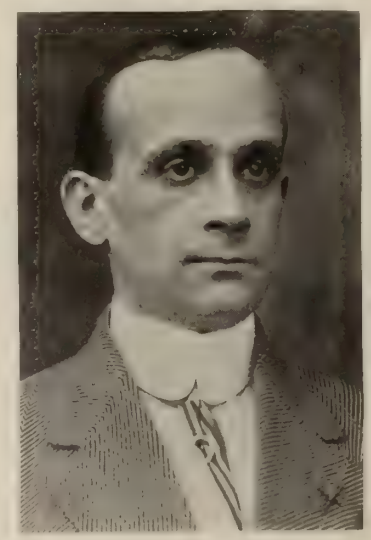
Prizma Will Feature Drama Now and Then

THE latest release of Prizma Natural Color Pictures is "Memories." It is a picturization of John Greenleaf Whittier's immortal poem. This marks the first departure of the Prizma company from the line of scenes so far released by this company. With "Memories" the exhibitors and the patrons of the picture theatres will get an inkling of the big things that are going to be done by the Prizma organization. Having met with pronounced success in presenting the wonders of nature in colors, it is now the intention to release from time to time short subjects in which drama has much to do with the product.

Sudekum, of Nashville, Raises Ante But Puts Excess Takings Into His Show and Makes Good

THE Knickerbocker Theatre, Nashville, under the management of Harry Sudekum, has put into permanent effect an increased admission price—30 cents for all seats at matinees and 50 cents at evening performances. These prices are above the scale of any motion picture house in that territory, and equals the admissions which have been asked in the past only for special feature attractions.

The experiment by Mr. Sudekum, in establishing the higher scale, has been watched with great interest by other exhibitors in his territory, for many of them are facing the same condition which caused the Knickerbocker to make the change. This condition is the inability to pay the increased cost of properly staging feature pictures, and other increased expenses, on the scale of prices which had been charged.



A. D. Resnick

Manager Grand, Philadelphia, put over "Auction of Souls" in a unique manner. See Moving Picture World, Dec. 20.

In arranging the new scale Mr. Sudekum did not have greater profits in mind, but arranged for the outlay of the entire proceeds of the increase, based upon the Knickerbocker average attendance. The improvements consisted chiefly in an enlarged house staff and a bigger orchestra, as well as a more generous use of advertising space.

Puts Increase Into Show.

He put the new policy into effect at the beginning of a week's run of Anita Stewart in "The Kingdom of Her Dreams." Large newspaper space was used in advertising the First National attraction, but no other unusual exploitation was employed. The audience on the opening night was a little larger than those of the usual opening nights, but before the week was over the theatre was doing capacity business. The week broke the house records for receipts and established a new record for attendance.

Manager Sudekum, in discussing the new plan of operation for the Knickerbocker, expressed his approval of high prices for quality pictures, saying that it was beneficial to exhibitor and patron alike.

"By charging 30 cents for matinees and 50 cents for night performances," he declared, "the manager is assured of a reasonable profit and a sum sufficient to cover the ever increasing cost of exhibiting photoplays. By this same plan, the audience is assured of getting the high grade pictures which only higher admissions will permit, and getting them new and in good condition from the exchanges.

Help Brother $howmen With Your Idea$ and Help Your$elf

Triangle Changes Release Dates.

A change in the releasing dates of Mack Sennett-Keystone Comedies is anounced by Triangle. "A Lunch Room Romance," a one-reel comedy will be released on January 4, and "Only a Farmer's Daughter," a two-reel Mack Sennett Keystone, will be released January 11.

"A Lunch Room Romance" features Mabel Normand, Roscoe Arbuckle and Ford Sterling. Louise Fazenda and Charles Murray are the stars of "Only a Farmer's Daughter."

"Crashing Through," a one reel Keystone with Ford Sterling, was released December 14. "Keystone Babies" is a two reel comedy available to exhibitors on December 21.

Films Should Not Carry National Products Ads

CERTAIN producing companies which manufacture and distribute one reel educational and topical films are openly boasting that they are reaping a harvest from national advertisers who pay big prices for having their products advertised in pictures.

This is all wrong, according to Hal Hodes, editor of The New Screen Magazine, distributed by Universal.

"It is unfair to the exhibitor to rent him a picture for which the producer has already been well paid by the advertiser," Mr. Hodes argues. "I consider it very poor business judgment on the part of producers to work camouflage on the exhibitor and the public, for sooner or later they will find out that both are being trimmed. If the public discovers that its favorite theatres are showing pictures which contain thinly disguised advertising propaganda, the next logical step will be the shunning of that theatre.

"I know that it is a great temptation to have big advertisers offer tempting prices for carrying their advertising, but it is bad policy to place your product in jeopardy. The New Screen Magazine has never accepted a cent from any advertiser, and as long as I am connected with it I will adhere religiously to that policy. My idea of making money with the New Screen Magazine is to give exhibitors a reel of such compelling interest that patrons will want to see it every week.

"Who's Who" Is Owen Moore's Next.

Finding a title for Owen Moore's second Selznick picture was a long, serious business. When Louis Allen Browne wrote the humorous yarn of misogyny and mixed identity for Mr. Moore, he called it "Plans of Men," remembering Bobby Burns on the subject of mice, men, and what happens to their best laid plans at times.

Wesley Ruggles began directing the picture under this title, until some way suggested "The Woman Hater." They struggled along with that for a while, but they were not happy. Something was missing.

When the picture was half finished, it named itself "Who's Who?" The picture will be ready for release at an early date.

ZaSu Pitts on Short Rest.

ZaSu Pitts, the Robertson-Cole comedienne, is visiting her old home town, Santa Cruz, Cal. She will remain there for the holiday season.

Charles Hutchison Is Featured in New Allgood Serial "The Whirlwind"

ALLGOOD PICTURES CORPORATION announces another fifteen episode serial, which, according to A. Alperstein, general manager of the company, is the most pretentious it has yet produced. "The Whirlwind" is the title, Joseph Golden is the director and author, and the dare-devil athletic actor, Charles Hutchison, is featured.

Reports indicate that the new serial will be of a fast moving production with an abundance of thrills, and also of exceptional scenic beauty, many of the scenes being filmed at Ausable Chasm, New York. In one of the scenes, the hero crawls under a train of rapidly moving cars, and it is claimed that there are many more that are equally hazardous.

The Allgood Pictures Corporation is also the producer of "The Great Gamble," which is reported to have met with exceptional box-office returns throughout the country, and Mr. Golden promises even greater things for "The Whirlwind."

Edna Thornton is cast as the feminine lead. The story is of the mystery type and deals with important papers and a fortune which has been spirited away by international criminals. Many of the scenes are laid in New York City. A fine line of paper has been prepared to aid exhibitors in properly exploiting the story.

Fox Leases College Point Studio; Four Used in East

FOX FILM CORPORATION has leased the studio at College Point, L. I., making the fourth studio in Greater New York that the concern has under lease. Within the last fortnight Fox leased the old Biograph studio on East 175th street, in the Bronx. In addition to these two studios Fox is using the big studio on West Sixty-first street and two studios at Fort Lee, N. J.

In the West, seven companies are engaged in creating Fox entertainments. Buck Jones is out on location working under the direction of Charles Swickard in a visualization of Harold Titus' story, "The Last Straw." Tom Mix is working with Cliff Smith on H. H. Van Loan's original story, "3 Gold Coins." Miss Shirley Mason is being directed by Scott Dunlap in her first feature for Fox, which is the screen version of Pearl Doles Bell's story of circus life, "Her Elephant Man." Gladys Brockwell, the "girl of a thousand expressions," again is under the direction of Edward J. Le Saint, and is making a picture based on Charles Reade's "White Lies." Madlaine Traverse, under the direction of H. M. Mitchell, is making "The Penalty," by Henry Clifford Colwell, at the Hollywood studio. William Russell, directed by Emmett J. Flynn, is at work in Arizona in another Harold Titus story, "Shod with Fire." Peggy Hyland is being starred in "The Official Chaperon," from the pen of Natalie Lincoln.

In addition to the companies making the regular Fox features, there are five companies on the Fox lot at Hollywood making Sunshine Comedies under the supervising direction of Hampton Del Ruth.

Goldwyn Seeks to Raise Quality of Two Reelers

WHEN Goldwyn secured the aid of Booth Tarkington it began a new effort to raise the quality of two-reel comedies, based on the character of Edgar whi h Mr. Tarkington has created especially for the screen.

Associated with Mr. Tarkington in the production of these Edgar comedies, are E. Mason Hopper as director, and Harvey F. Thew as scenarist. It was Hopper who created the George Ade fables in terms of pictures, making the first ten that were among the most successful of the short reel subjects then in vogue. He is now at the Culver City studios looking over all possible actors of the type required for the part of Edgar. No one has thus far been secured.

It is understood that the Goldwyn company arranged to produce the Edgar comedies after reading the first four scenarios. Mr. Tarkington has just arrived in New York from Maine with four more manuscripts, making it possible for Goldwyn to plan far ahead in the production, and when convenient use the same sets and characters for the later reels that are required in the first reels.

Moss to Build 3,500-Seat Theatre in Bronx Borough

WORK will soon begin on the theatre that B. S. Moss is building to cover the entire block bounded by Webster, Tremont and Carter avenues, and 176th street in the Borough of the Bronx, New York City. The playhouse will have a seating capacity of 3,500 and will be one of the largest in the borough. The cost is estimated at $1,000,000.

The theatre will be of brick and terra cotta, with dimensions 110 feet by 225 feet, and will be built in Colonial style. Special plans have been drawn for the balcony, and it is said that this part of the house will be a model of comfort. The main entrance to the Grant, as it is expected that the theatre will be called, will be on Tremont avenue, but there will be a grand staircase effect from Webster. The new playhouse will open next season.

Chaplin Comedy Breaks Records.

Further testimonial to the successful runs of the initial releases of "The Floorwalker" and "The Fireman" on the series of twelve Chaplin DeLuxe Comedies presented by Clarke-Cornelius Corporation and distributed by Hallmark Pictures Corporation, comes from the manager of William Fox's Liberty Theatre, St. Louis, in which it is stated that all records for attendance on the Sunday and Monday that he played Chaplin in "The Floorwalker" were broken. In addition to the Chaplin comedy the Liberty ran two other big features and the comedy was given as much importance in the lobby display as the features.

Military Men of Several Nations Aid Universal in Making War Films

TEN former military attaches, who were officers in the armies of the countries they represent, are now permanently assigned to Universal City to collaborate with Universal directors when a photodrama with a military theme is being produced. They outline to the director the military customs of their country, vouch for the propriety of the various uniforms worn in the productions and act as tactical experts in the scenes requiring actual fighting.

Lieutenant O. L. Locklear represents the United States air service.

The British service is represented by Captain Philip Hubbard, who kept flivvers running at the front during the first two years of the war. Hs is now at Universal City as an associate scenario editor.

Lieutenant A. V. Rogers, formerly a Canadian ace, confers with Universal directors who are depicting Canada's part in the war.

Collaborated with Gerrard.

Rudolph Valentino, now a Universal leading man, served as an Italian military attache. He collaborated with Douglas Gerrard in the filming of "The Phantom Melody," a Universal photoplay in which Monroe Salisbury appears as an Italian officer.

To Eric Von Stroheim, the Universal star and director, falls the task of exposing the perfidy of the German and Austrian military system.

When Rollin Sturgeon, the Universal director, filmed "The Breath of the Gods," starring Tsuru Aoki, he availed himself of the services of Captain Corley Z. Ito, a former officer of Japan.

The former Russian dynasty is represented by Jakov Freulich. Mr. Freulich is now at Universal City in the capacity of star portrait photographer.

One of Pancho Villa's most subtle claims to American recognition was the sending of his most trusted military attache to Universal City in the person of General Felix Redondo. General Felix Rendondo added his military lore to "The Beach Comber," the Universal photodrama in which Elmo Lincoln battles for his life in the land below the equator.

No Padding in "Lord Helpus."

One of the most notable features in the special series of single reel Charlie Chaplin Specials, of which the second will soon be released by the Tower Film Corporation, entitled, "Lord Helpus," former title, "Cruel, Cruel Love," is the lack of padding. Every second is crammed full of action and laughs. There is not a single inch of unnecessary or padded action. Mack Sennett is the director and Minta Durfee, now Mrs. Fatty Arbuckle, plays the heroine opposite Charlie Chaplin—an irresistably funny and laughter-provoking combination.

To Release "Two Weeks" in January.

Just before leaving for the coast, Sidney A. Franklin finished cutting and titling Constance Talmadge's third First National picture, "Two Weeks," and First National has set the release date for the first week in January. The initial New York showing will take place at the Strand some time in February. This is the first Constance picture to be directed by Sidney A. Franklin.

Ripley Made a Director; Will Direct Bert Lytell

A NEW director, in the person of Arthur D. Ripley, has been added to the directorial staff at the Metro studios in Hollywood. Mr. Ripley will direct Bert Lytell in his forthcoming Metro-Screen Classics production of "Alias Jimmy Valentine," which Finis Fox has adapted from the stage play by the late Paul Armstrong.

Director Ripley, although a veteran in his knowledge of motion pictures, has hitherto been unknown to fame as a wielder of the megaphone. It was his work as a film-cutter for Metro that earned for the young Mr. Ripley his reputation as a shrewd appraiser of dramatic values.

Co-operation in Publicity Helped Mould Kansas City Public Opinion

A TIMELY demonstration of the value of local film boards of trade and motion picture exhibitors' organizations has just been given in Kansas City, where the co-operative work of the showmen resulted in opening local amusement houses and the revoking of an opinion by the Kansas City fuel administration.

In the face of the serious coal-shortage, the fuel administration ordered the closing of all schools and theatres. For several days the theatres remained closed, while petitions of the exhibitors beseeching a re-opening were refused.

The film men carried their point when under the leadership of L. D. Balsly, manager of the First National Exhibitors Circuit exchange of Kansas City Film Board of Trade, commenced a plan of newspaper advertising to arouse public opinion. Walter F. Lamkin, an attorney and formerly fuel administrator of Kansas City, was employed to present the side of the motion picture exhibitors.

Focusing Public Attention.

Advertisements in each Kansas City daily, headed, "Why Should The Motion Picture Theatres Carry the Largest Burden?" set forth the advantage of keeping the motion picture theatres in operation. Among the reasons why the theatres should run, according to the advertisement, were the facts that a conservation of fuel brought about by the gathering of thousands of persons in a few places instead of dividing them in family groups where individual fires would be burned, would naturally be effective, and the fact that other non-essential commercial industries were allowed to operate and that the discrimination was unfair.

The persistent efforts of the board of trade lead to the granting of a re-opening privilege during Sunday. The confidence of the fuel administration was won when the theatre men agreed to arrange for four minute speakers at every performance to talk on coal-conservation methods with the aid of illustrated slides on the subject.

"The result only shows the advantage of the local organization of exhibitors," said Mr. Balsly. "It was the concerted action on the part of Kansas City showmen that led to the swaying of public opinion and the re-opening of the theatres."

"Lining Up at the Bar."
Presenting "The Sagebrusher," a Great Authors production, distributed by W. W. Hodkinson.

"Topics of the Day" as Headliner

The Majestic Vaudeville Circuit in Texas has booked The Literary Digest "Topics of the Day" and is playing this reel of pungent paragraphs as a headline "act" with big success. The Majestic Theatre in Dallas, one of the finest houses of the circuit, opens every show with this entertaining reel, produced by Time Films, Inc. The picture is distributed by Pathe.

Artcraft Special Pictures Continue to Break Records

CECIL B. DE MILLE'S Paramount-Artcraft special production, "Male and Female," continues on its record-breaking career through the first-run houses, and messages are being received daily of the success scored in various cities of the country, says a statement from Famous Players-Lasky.

At the opening at the West End Lyric Theatre, St. Louis, one of the most astonishing records yet reported was made. Not only was a new attendance mark set up, but the day's receipts exceeded the former high figure by sixty per cent.

So successful was the engagement at Moss' Broadway Theatre, New York, that it has been decided to hold the production over for another week.

Eddie Lyons and Lee Moran To Be Featured in Comedy-Drama Series

EDDIE LYONS and Lee Moran, two screen comedians who have a unique record in motion pictures, are to enter a new field of production under the company which they have been associated with for many years, according to an announcement made recently by Carl Laemmle, Universal's president. Lyons and Moran are in the future to be featured in five-reel comedy dramas where each will have equal honors.

The signing of the long term contract with Universal for these new dramas is of unusual significance. It brings to light the belief of Mr. Laemmle that comedy-dramas are and will be popular with the public. The two men have for two years produced on the average of one two-reel comedy a week and their success on the screens of the country is shown by the fact that Universal sales records show Lyons-Moran comedies booked in practically every leading picture theatre in America.

This new arrangement calls for the expenditure of much more money in the buying of suitable stories for the two comedians. It is considered one of the most progressive steps Universal has made for some time and is in keeping with the Universal policy of giving the exhibitor the best on the market, no matter what the expense.

Long with Universal.

Just how often or under what plan these productions will be released has not been determined. The public and exhibitors, according to a Universal statement, however, will not be sold a cheap production but instead will see in the new Lyons-Moran productions some of the cleverest and highest class comedy-dramas ever produced on the screen.

Mr. Lyons and Mr. Moran enjoy the distinction of being the oldest, as far as association with Universal is concerned, of any Universal players now at Universal City. The two were at one time separate vaudeville headliners and met on the stage. Some of their recent releases which have enjoyed wide bookings are "Woes of a Woman," "Ten Nights in a Tea Room," "Who's Her Husband" and "Regular Cut-Ups."

"Soldiers of Fortune" Sets New Box Office Records in Many Cities

HUNDREDS turned away" in Santa Barbara; "hundreds turned away" in Denver, "notwithstanding the fact that all streets are in darkness and a blizzard raging"; "all records broken" at Fresno and "records for the year in opening day's receipts broken" at San Diego—these are a few comments received during the past week by Realart Pictures Corporation from exhibitors who are showing "Soldiers of Fortune," the Allan Dwan production.

In the opinion of John S. Woody, general manager for Realart, the simple statements from A. G. Talbott of Denver, Harry J. Wendland of Fresno, J. Schine of Gloversville, N. Y., E. A. Johnson of Santa Barbara and R. E. Hicks of San Diego, with their message of record receipts, record crowds and record praises, form a new chapter in the story of box office achievements of motion pictures.

From A. G. Talbott, managing director of the America Theatre, Denver, comes an unusual story of success. With a blizzard raging on the opening night of "Soldiers of Fortune" at his theatre, and with the streets of Denver in darkness because of regulations due to the fuel shortage, Mr. Talbott did not encounter the expected disaster. Such was the drawing power of this Richard Harding Davis story that not only was the America Theatre filled to capacity, but in the words of his report, there were "approximately three hundred standing waiting to get in all afternoon and night."

Despite Blizzard Business Great.

In Fresno, "Soldiers of Fortune" also indulged in a record-breaking performance, chalking up new figures for the Strand Theatre, and evoking from Harry J. Wendland, manager, a message of praise and appreciation. In spite of an advance in prices to thirty-five cents for the evening, and twenty-five cents for the afternoon performance, Mr. Wendland reports, the film did $200 better on the opening day than the previous Strand record, which dated back to Armistice Day.

J. Schine, proprietor of the New Hippodrome, Gloversville, opened his rebuilt picture palace with the Mayflower production of Richard Harding Davis's story. In a telegram to Realart and in a letter, Mr. Schine tells not only of the success which came to him in presenting the picture, but also thanks Henry E. Wilkinson, Realart's Buffalo manager, for persuading him to book it.

Brown Receives Italian War Medal.

"Merito D'Guerre" is inscribed on the cross that hangs on a striped ribbon of blue and white, and which has been received by Charles K. Brown from Victor Emmanuel III of Italy. The ribbon bears a silver star, a citation, corresponding to the palms on the Croix de Guerre, the French war medal.

Charles Brown, who has played parts on the stage with Nazimova, went overseas as a dispatch rider with the United States Ambulance Service, and his unit was assigned to the Italian front. For thirteen months he served on the lower Plave at Victoria Venitto, and it was in a major engagement at this point in October of 1917 that Brown performed the hazardous task that won him the decoration.

Speaking of Shingles, Here's One Reading "Watch Your Step."
Lillian Walker believes in having the windows wide open in the Grossman serial, "One Million Dollars Reward."

George Randolph Chester on Vacation.

George Randolph Chester, production editor of Vitagraph, has gone to Cincinnati, his former home, to spend the Christmas and New Year's holidays. He was accompanied by Mrs. Chester. Upon his return Mr. Chester will begin work on the screen story of some further and hitherto unpublished adventures of J. Rufus Wallingford and his assistant, Blackie Daw, which Vitagraph will produce during the coming year.

Will Elliott to Manage Allen's Winnipeg Theatre

ONE of the outstanding exhibitors of Canada made an important move on December 13, when Will M. Elliott, of Toronto, resigned from the management of the Regent Theatre, which is considered one of the most highly efficient film houses in the Dominion, to become manager of the brand new Allen Theatre, Winnipeg, Manitoba, which was scheduled to open for the first time on Christmas Day. The Regent Theatre is the leading theatre of the circuit controlled by Paramount Theatres, Ltd., and allied interests, while the Winnipeg Allen is considered one of the finest of the Allen string in Canada.

Mr. Elliott arrived in Toronto about two years ago after having been in charge of affairs at the Washington Theatre, Detroit. He made a considerable number of changes in the Regent and the house almost immediately jumped to a popular and profitable basis. Mr. Elliot made good use of dignified showmanship and in a short time his decision with regard to all matters became recognized and respected. During the past year he suffered the misfortune of losing his wife, but he stuck to his work with fortitude.

It had been intended to open the Winnipeg house several weeks ago but the building operations were held up for a month because of the general strike of workers in Winnipeg last June. The Allens already control three or four leading picture theatres of Winnipeg.

Charlie's Christmas Doll.

Presented by Charlie to Chicago newspapers to raise Christmas funds for the poor. A good start for his first "Big Four.

Hodkinson's Yuletide Films to Make Exhibitors' Pockets Jingle Merrily

FOR the week when the last minute holiday shopping might cause a let-up in theatre patronage a number of the larger first-run exhibitors in Indianapolis, Boston, Seattle and Dayton have seen fit to select big feature specials as a means of guaranteeing public attendance. The big future that is counted upon in Indianapolis to deliver the crowds is Benjamin B. Hampton's powerful Stewart White story, "The Westerners," a W. W. Hodkinson release with an all-star cast of ten players, produced under the personal supervision of the author.

Each year Bingham and Cohen, owners of the Regent Theatre, seek long in advance for the particular picture that will make Christmas week "sure-fire" in patronage. Literally half of Indiana comes into the city for holiday shopping and these visitors have much to do on their one or two day visits that keep them in stores and shops and out of the theatres unless something is showing that they feel they must see.

"The Westerners" will be elaborately exploited in the Indianapolis newspapers, and for the first time in months, the Regent Theatre will advertise in the newspapers of critics adjacent to Indianapolis to reach the prospective visitors in advance of their coming to the large city.

Widely Advertised Everywhere.

In Boston, where Maine, New Hampshire, Vermont and a part of Rhode Island pile their people into the city for holiday shopping, "Desert Gold," Benjamin B. Hampton's powerful Zane Grey production, is the widely advertised attraction at the Waldorf Theatre, with time held open for an extended run of the picture.

Jensen and von Herberg likewise have set aside Christmas week as the date for the presentation of "Desert Gold" at their big Coliseum Theatre, Seattle. "Desert Gold" has also been selected as the Yuletide attraction by C. J. Gross, owner of Dayton's home of big photoplay specials, the Columbia.

Universal Co-operates with Heads of Hearst Papers Christmas Fund

UNIVERSAL'S New York Exchange did the biggest business of its existence this week. Every picture was booked to the limit. Not a reel was on the shelf during the week and there was not a single open day.

The week had been heavily advertised as "the banner week of the Universal holiday season."

Several weeks ago an arrangement was effected with the managers of the New York American and Journal Christmas Fund whereby the Universal would co-operate with the managers of the fund. In return, the Christmas Fund managers agreed to boost Universal pictures, the arrangement being a percentage one.

Carl Laemmle, president of Universal, agreed to turn over a portion of the gross receipts taken in during the last week before Christmas. The American and Journal set about to make those receipts as large as possible, so that the fund would benefit to the limit.

How well they succeeded is apparent by the record; not an open day left to book.

Hold Benefit Matinees.

Exhibitors responded remarkably. Scores of them booked Universal pictures for all the open days they had; many others who were booked solidly arranged to transfer dates so that they could play Universal features instead.

Very many of them are giving benefit matinees toward the Christmas Fund in answer to a request from the Big U. Managers.

Some of these exhibitors are the M. & S. Circuit, the Sheffield Theatre Circuit; the Reel and Grand Theatres, the Max Edelhertz combination which controls two theatres in Brooklyn and three in New York; the Normandy, Brooklyn, the Irving, Brooklyn, the Dyckman, the Grange theatres; the City in Passaic, N. J.; the St. Joseph Theatre in Yonkers, N. Y.; and scores of others.

The International Film helped along the campaign as well as the newspapers did. The News Reels carried a flash advising the people of what was being done, telling them that a worthy cause was being helped through Universal pictures and inviting them to assist.

Baer Originated Idea.

The idea of connecting up Universal pictures with the New York American and Journal Christmas Fund originated with Fred E. Baer, publicity manager of the New York Exchange. With W. C. Hermann, service manager of the exchange, details were worked out and presented to the Christmas Fund managers of the Hearst papers, who immediately accepted the plan and arranged to co-operate.

The ending of Universal's "Banner week" will be on Sunday night, December 21, when the annual Christmas Fund benefit is given at the Hippodrome. On this occasion there will be auctioned off three beautiful dolls, the handiwork of Priscilla Dean, Mary MacLaren and Francelia Billington, Universal stars.

Capitol Advertising Under Fire.

A campaign to clean up local advertising, eliminating inaccuracies that appear in announcements in the newspapers, is under way in Washington, D. C. This campaign will have the support of a majority of the members of the motion picture film industry here, for there have been numerous complaints of late.

It has been suggested that a "Truth-in-Advertising" committee be appointed. This committee would work through a paid secretary, whose work would consist chiefly of receiving and investigating complaints of false and misleading advertising. There is already a fraudulent advertising law on the statute books of the District of Columbia and shortly after its enactment by Congress a number of arrests and convictions were made. It is intended to revive that activity.

Small South Dakota Theatre Shows Nazimova on "Pay-As-You-Leave" Plan

HAVING billed in "Revelation" for November 27 and 28, the manager of the Morris Grand Theatre in Hot Springs, S. D., announced that all patrons attending the Thanksgiving matinee would be allowed to pay when they went out, if they were satisfied they had had their money's worth. Everyone paid and the theatre made a clean-up on this daring piece of showmanship. This is the first time this experiment has been tried anywhere, so far as officials of Metro Pictures Corporation can discover.

The exact conditions under which this scheme was worked make it of particular interest to a large number of small exhibitors who are intent upon raising the quality of pictures shown in their houses and obtaining increased admission prices without encountering charges of "profiteering." It was not considered by Metro officials as a mere novelty or as a good permanent policy, but as a very sound expedient to improve present trade conditions in the exhibition field.

The Morris Grand Theatre decided to book Nazimova in "Revelation" at the highest rental the theatre had paid for a picture, because of a demand from patrons for high-class features and the prestige running the great Russian star would give the house. It was figured that even though some money should be lost through the "pay-as-you-leave" offer, the prestige gained would increase the standing of the theatre and of other rentals. Special handbills announced the attraction and the "pay-as-you-leave" experiment.

Prices High for Small House.

The prices charged for admission—35 and 20 cents—are high for this small house. Many exhibitors would balk at charging such prices under the circumstances for fear of angering their patronage and encountering a charge of profiteering, which is applied to almost anything today and is highly desirable to avoid. This case shows the thing can be done and done to the complete satisfaction of everybody.

Hall's Plans for Next Year Call for Bigger Production Activities

PLANS for the increasing of the production activities of Hallmark Pictures Corporation by the president, Frank C. Hall, from one of the chief items in the New Year's schedule of work laid out for the various Hallmark departments.

Until recently Mr. Hall had not entered into the serial field of pictures. His initial serial releases was in October of this year, when Ben Wilson's fifteen episode serial, "The Trail of the Octopus," was placed on the market through the Hallmark Exchanges. This month will witness the release of the fifteenth and final episode of this serial and its success has been so marked that Mr. Hall has determined to enter the serial field on a large scale.

To Release Second Serial Next Year.

Beginning the new year his second serial release, the working title to which is "The Screaming Shadow" produced under the supervision of Ben Wilson, producer of the "Trail of the Octopus" will be placed on the market. Four episodes of the serial are announced as completed by Mr. Wilson with practically the same staff surrounding him as was with him in the production of "The Trail of the Octopus."

The new year will also witness the beginning of another serial planned by Mr. Hall in co-operation with Ascher Enterprises, Inc., with Benny Leonard, lightweight champion of the world starred. One of the most prominent serial writers for the screen is now engaged in writing the story for the Leonard serial, and it is announced by Mr. Hall that the story and the scenario will be ready shortly after the advent of the new year, after which Leonard will start work on what Hallmark believes to be one of the biggest box-office attractions ever offered to the exhibitors of this country in the form of a serial drama.

During the year 1919 Mr. Hall placed on the market the initial releases of the series of pictures known as Famous Directors' Series, called so because each of these productions is directed by directors who have proved that they are capable of turning out pictures that receive the approval of the public.

With these productions and with his recent deal whereby he took over the Exhibitors' Mutual Exchanges and distributing rights to the Clarke-Cornelius Corporation series of twenty Chaplin Classics, Mr. Hall believes he has a schedule marked out for the year 1920 that will give to the exhibitors a class of motion picture productions and service that will be the equal of any other producing or distributing organization in the field.

The Stage in Pictures.

In filming "My Husband's Other Wife," third of this series of productions for distribution through Pathe, J. Stuart Blackton virtually had to stage an entire theatrical production. The photodrama opens with the enactment on the stage of the most dramatic moment in a big play, supposedly written by Robert Gordon, with Sylvia Breamer, as Adelaide Hedler, the star. The scene was elaborately staged and gave Mr. Blackton wide play for the fullest play of his artistic expression.

Although Mr. Blackton had the use of the Majestic Theatre in Brooklyn, he produced the stage scene in the studio of Blackton productions, in Brooklyn. However, he did use the stage of the Majestic to photograph the scenes which occurred behind the wings, thereby retaining all the spirit of the stage flavor.

Olive Thomas in New Orleans.

Olive Thomas and members of her company, with director Alan Crosland and his assistant, William J. Scully, are in New Orleans taking exteriors for Miss Thomas' sixth Selznick picture, "Glorious Youth."

All Flossed Up

Is Bill Duncan, husky serial star, in honor of his new contract with Vitagraph.

Boston to See Grossman Serial.

Herman Rifkin, of the Eastern Feature Film Corporation of Boston, controlling New England rights for the Grossman Pictures, Inc., serial production "$1,000,000 Reward," will give a trade showing of the serial this week. Mr. Rifkin visited New York for a conference with Mr. Grossman on the methods of exploitation. The picture will be released throughout New England within two weeks.

Constance Binney Picked by Exhibitors as Winner

WILLIAM SIEVERS, the St. Louis exhibitor has predicted that Constance Binney, who appeared at his Central Theatre last week in Realart's "Erstwhile Susan," is "destined to become one of the leading and most popular stars of the screen."

A similar opinion is reported from J. A. Dundas, one of the best known showmen in South Dakota, who declare that "everyone in Sioux Falls who has seen the picture has fallen in love with Constance Binney."

"We opened yesterday with Constance Binney in 'Erstwhile Susan' and have no hesitancy in saying that Miss Binney is destined to become one of the leading and most popular stars of the screen, especially if she is surrounded with so admirable a vehicle as the part she takes in the excellent production of 'Erstwhile Susan.' Our patrons are well pleased with both the story and Miss Binney," is the telegram from William Sievers.

Mr. Dundas is owner of the Strand Theatre at Sioux Falls. In a letter to Harry Hollander, Realart manager at Minneapolis, Mr. Dundee says: "My congratulations on the class of picture for the first Constance Binney. It certainly pleased my patrons, as we were flooded with flattering comments from all sides yesterday and today. If your company keeps up this standard of production you need not worry about getting contracts. Everybody in Sioux Falls who has seen the picture is in love with Constance Binney."

Mystery Surrounds Conferences Between Von Herberg and Zukor and Williams of First National

PORTENTOUS events are forecast by various announcements and conferences that have been taking place in Seattle during the first and second weeks in December. In the first place, J. D. Williams, general manager of First National, accompanied by Mr. Gordon, New England theatre magnate, arrived in that city early the first week, and after repeated conferences with members of the Greater Theatres Company, of which J. Von Herberg is the general manager, left without giving a hint to the nature of their business.

The following Sunday, Jensen and Von Herberg, who are the managing partners in the Greater Theatres Company, and who, by the way, have filed articles of incorporation for a new company under the name of Jensen and Von Herberg, Inc., announced that they would build in Seattle in 1920 a picture theatre to cost $1,500,000; that the firm was completing a $600,000 theatre deal in Great Falls, Mont.; that within the last week a site had been obtained on Yakima avenue in Yakima, Wash., and that the firm's plans of expansion for the coming year had been so increased as to contemplate fully twenty-five new theatres on the Pacific Coast.

Zukor Adds to Mystification.

The Greater Theatres Company are the holders of the First National franchise for the Pacific Northwest, and this announcement, coming on the heels of Williams' visit, might seem very significant if it hadn't been that Adolph Zukor arrived in town two days later and held lengthy conferences with Von Herberg and directors of his company.

It has been more than suspected for some time that Von Herberg was dickering with Famous Players, so why should he advertise the fact just before Zukor's coming that he had entered into a new agreement with First National? When asked for an announcement, Mr. Von Herberg said that his publicity man, J. W. Sayre, had something to give out, but all Mr. Sayre gave was the clipping from Sunday's paper, which everybody had read three days before.

When the World correspondent asked Mr. Zukor for an announcement of the results of his visit to Seattle, he replied that he was simply there on a personal mission, to look over the territory and to see for himself how exhibitors were getting along. The local manager of Famous Players-Lasky did not even see his chief.

Gottsteins May Be Out.

To add to the apparent mystification, Jensen and Von Herberg, Inc., the newly formed firm composed of the managers of the Greater Theatres Company, have bought the property of the Liberty Theatre and it is rumored that when the lease expires within the coming year, the Gottstein interests, whose financial backing made possible the splendid Coliseum, the newest and finest of the company's theatres in Seattle, will be out.

The Mission, the smallest of the Greater Theatres Company's Seattle houses, has been taken over by Chinese interests, which will make it an exclusive Chinese restaurant, while the Strand has been sold to Mike Rosenberg and two associates. Rosenberg is manager of the De Luxe Feature Film Company and an associate of Sol Lesser, of San Francisco.

This leaves only the two large houses, the Liberty and the Coliseum, in the hands of the Greater Theatres Company, or Jensen and Von Herberg, as the company is better known even now.

Von Herberg made an announcement of extensive building plans earlier in the season, but they never materialized. Now everybody is wondering if it was the knowledge that Williams and Zukor were both seeking binding alliances with him that inspired this new one.

Pathe Ready for Industrial Battle Which Is Predicted for Coming Year

ON the threshold of the new year, Pathe is prepared for the large motion picture activities forecast for 1920, with one of the strongest arrays of motion picture stars, directors and producers in its entire annals. Paul Brunet, vice president and general manager of Pathe Exchange, Inc., in a statement just issued outlines the schedule which will mark the early stages of the feature campaign for the new year.

Represented in the list of feature producers will be Edgar Lewis, who makes his Pathe debut with a picturization of Andrew Soutar's novel, "Other Men's Shoes." Other directors and producers whose works will appear among the Pathe releases the first part of the new year are J. Stuart Blackton, Jesse D. Hampton, and Edwin Carewe.

Blackton Film First.

"The competition for motion picture supremacy during 1920 will be waged more intensively than ever in cinema history," reads Mr. Brunet's statement, "but Pathe is prepared for any eventualities with unquestionably the strongest array of producers, directors, stars and feature productions that has ever marked its long career.

"Inaugurating the year will be one of J. Stuart Blackton's greatest screen achievements, 'My Husband's Other Wife,' starring Robert Gordon and Sylvia Breamer, who are admirably supported by Warren Chandler and May McAvoy. Mr. Blackton's career has been a succession of good pictures, but there is no doubt about 'My Husband's Other Wife' being his best in recent months. It will be released January 4 and will mark the third Blackton feature on the Pathe schedule, its predecessors being 'The Moonshine Trail' and 'Dawn.'

"Following 'My Husband's Other Wife,' the next release will be Jesse D. Hampton's second Pathe special, 'Fighting Cressy,' dated for issue on January 11. Blanche Sweet, popular heroine of 'A Woman of Pleasure,' is starred in 'Fighting Cressy,' which was adapted from one of Bret Harte's greatest stories. Edwin Carewe appears as an independent producer with 'The Web of Deceit' in which Dolores Cassinelli is starred. It will be released on Jan. 18.

"A Girl Named Mary," "Hawthorne of the U. S. A.," and "His Wife's Friend"—Three Links in Paramount's Chain of Entertainment.

Marguerite Clark, Wallace Reid and Dorothy Dalton are the stars in these pictures as seen from left to right.

Title of Earle Williams New Play.

One of Vitagraph's December releases still to come is "When a Man Loves," the last feature made by Earle Williams at the West Coast studio before he came East to play in "The Fortune Hunter." It's something different entirely from Mr. Williams plays of late, like "The Wolf" and "The Black Gate" in that it is a love story, pure and simple. It is a modern romance of England and Japan, with Mr. Williams as a titled young Englishman, and while some of the action takes place in Tokio it is by no means a Japanese play.

Universal Names Some of Its Larger 1920 Pictures Now in Production

SOME of the newer productions now under way at Universal City and which are to be featured on the 1920 program of Universal are named in the following. Production has started on "The Primrose Path" a drama by Bayard Veiller. Christy Cabanne will direct the photodrama, which will have the featured services of Frank Mayo, with Josephine Hill as his leading woman. Other important players in the cast are Mae Busch, Rudd Christians and Beatrice Burnham.

William C. Dowlan has begun work on "Locked Lips" drama starring Tsuru Aoki, based on Clifford Howard's story, "Blossom." The Japanese star is supported by Stanhope Wheatcroft, Magda Lane and Jack Abbey.

A splendid cast has been selected to support Mary MacLaren in her next production, "The Forged Bridge," work on which has already begun under the supervision of Douglas Gerrard. In the star's support are Thomas Jefferson, Barney Sherry, Dagmar Godowsky, Harold Miller and Frances Raymond. The story is based on "The Sins of the Father" by J. G. Hawks.

Eric Von Stroheim, director, promises the early completion of "The Woman in the Plot" on which he has been engaged for the past four months at Universal City. This photodrama is based on "Clothes and Treachery."

A cast is now being selected for James J. Corbett's next Universal feature, "Kentucky Jim" on which production will start sometime this week under the guidance of Jack Ford, who recently returned to the West Coast from a New York visit. The star's new vehicle is founded on his former stage success, "Pals" by Edmund Day, author of "The Roundup."

"The Lion Man" and "The Vanishing Dagger," two Universal serials, are proceeding "full steam ahead." The former, starring Kathleen O'Connor and Jack Perrin, and directed by Al Russell, is now in its fourteenth chapter, while the latter, starring Eddie Polo and supervised by Jacques Jaccard is in its second episode.

Work on the Universal Serial, "The Noon Rider" has been halted on account of the illness of the featured players, Art Accord. In the meantime, Director Reeves Eason is turning his attention to the production of a two-reel western, "Back from the Dead," employing most of the actors who have been appearing in the episodic romance.

"Alias Whispering White," said to be a totally different story of the West by W. C. Tuttle, has been secured by Universal as the next starring vehicle for Harry Carey.

Mary Miles Minter Picture Opens Miller Theatre in Los Angeles

OPENING the New Miller Theatre, Los Angeles, to business which was reported by the exhibitor as "far exceeding expectations, lines extending block each way"; drawing crowds at the Tivoli, San Francisco, where according to the message of Fred Dahnken, there was "a constant line-up, a block long at the box-office though it was pouring rain" and evoking reports of capacity business from other Western exhibitors—such is the story of one week of Mary Miles Minter in "Anne of Green Gables" in the West.

Fred Miller picked Miss Minter to open his New Miller Theatre on November 29, after extensive alterations had been completed. According to Mr. Miller's report his best expectations for a brilliant inaugural of this rebuilt picture palace were exceeded. Similar reports of box-office successes have come to Realart from A. G. Talbott, managing director of the America Theatre, Denver, and from D. W. Maurice of Lafayette, Ind.

Mr. Miller's confidence in the drawing appeal of Miss Minter for the initial presentation at his big theatre was such that he gave her production an unusual amount of advance advertising. Billboards throughout the city were papered with "Anne of Green Gables" and Mr. Miller spent a considerable amount in the newspapers.

Gets Big Space in Dailies.

Following the success of the production at the New Miller, the picture was shown in San Francisco and Oakland in conjunction with personal appearance of the star. San Francisco newspapers opened their columns to the visitor, and on the day before the opening of the picture and prior to Miss Minter's arrival there had already been printed twelve photographs in five newspapers, and a corresponding amount of press matter. This continued during the two days of her stay in this territory.

Miss Minter also made a personal appearance at the Turner and Dahnken Theatre in Oakland, where her photoplay "Anne of Green Gables" has been packing the house, according to Manager Perry.

The booking of "Anne of Green Gables" have had a perceptible stimulous during the past week, according to J. C. Ragland, general sales manager of Realart. Mr. Ragland declares that the reports of exhibitors who have shown the picture plus the unanimously favorable verdict of the trade reviewers and the newspapers critics have been responsible for the demand.

Fischer's Next Production.

A. H. Fischer Features, Inc., will make its next production from an original story by Charles A. Logue, adaptor of "The Amazing Lovers" from Robert W. Chamber's story of "The Shining Band," and the author of "The Red Virgin," the first two subjects put on by the Fischer firm. The piece, as yet untitled, is a drama based upon the theme that clothes make civilization. It will go into production immediately, with Florida and the Fischer studios in New Rochelle as the scenes of the company's activities.

The Classiest Scrub-Lady in the Whole International Scrubbing Union

Is Ruth Roland, seen in the center with the villains close-by in her Pathe serial, "The Adventures of Ruth." Left and right views show the real "class."

Producers Declare Short Subjects Are Increasingly in Publlc Favor

THE return to popularity of the short feature, the two-reel drama, is the subject of widespread discussion among film men all over the country at the present time.

Not since the days of the old Biograph has there been such a demand for the so-called "short stuff" as there is at present, and this demand has been growing for almost a year. There is no chance, according to exhibitors and producers, that the short productions will entirely supersede the features of five or six reels in length, but it is practically certain that the "padded" features must go.

Taking the entire production output of five-reel pictures, there seems to be no doubt that at least 25 per cent. of them lack sufficient theme power to warrant the five reels of footage. As two-reelers, these pictures would "get across," whereas in five reels they become draggy and monotonous, says S. L. Barnhard, president of the Capitol Film Company.

Diversity of Program.

With theatres all over the country asking for two-reel dramas, producers will scrutinize more carefully than ever the stories submitted for feature length production, and unless these stories measure up to feature requirements, the tendency will be to turn them out in two reels instead of five. From the exhibitor's standpoint, the two-reel drama is desirable because it affords him an opportunity for greater diversity in his program. For instance, the program considered standard a year ago consisted of a five-reel feature and two reels of news or comedy.

Today the public taste calls for rather more than this—not more in the sense of a longer program, but in the sense of a program sufficiently diversified to include not only the comedy element which is so important, but also the popular current topics or screen "follies" idea, the travel or outing reel, the educational, the cartoon novelty and the important news weekly. To gratify this demand and at the same time retain the five-reel feature would involve a program ten or more reels in length.

So today we have a very pronounced and constantly increasing call for high quality two-reel dramas, and, as might be expected, we have producing companies which specialize in this form of output. According to Mr. Barnhard the present demand for short dramatic productions is in excess of the supply.

"We have three companies working at present," said Mr. Barnhard. "The schedule of production calls for twenty-four pictures a year from each company, or an average of two pictures a month. We have had to speed up this schedule in order to keep pace with releasing demands."

Film Exports for October.

Exports of motion picture films now run over forty million feet a month, with a value of more than one and one-quarter million dollars, according to statistics now being compiled by the Department of Commerce. During the month of October, our shipments of film abroad consisted of 25,234,917 linear feet of unexposed film, with a value of $526,585, and 15,257,487 feet of exposed film, worth $783,218.

Italy was by far our most important customer in October, taking three-fifths of our total exports of unexposed film and more than twice as much as England, the next heaviest importer. In exposed film, several countries were heavy buyers, among others being Canada, Australia, Denmark, Switzerland and Argentina.

Business of Placating Fractious Femininity.
Mabel Normand requires five placaters in this scene from "Pinto," her latest Goldwyn.

Reproduce Old Music Hall.

A London Music Hall of 1850, quaintly interesting in every detail, was built at the Amsterdam Opera House by Famous Players-Lasky Corporation for the screen version of "Dr. Jekyll and Mr. Hyde," starring John Barrymore. Director John S. Robertson obtained the ideas for the details of this set from talking with a number of old actors and from the New York Public Library, and he claims that the result is accurate in every way.

Rochester Eagerly Awaits Eastman School of Music

THE work of construction has been begun on the Eastman School of Music at Rochester, N. Y., which, when completed, will be unique in the history of amusements as being the first endowed motion picture theatre in the country, if not in the world. The motley buildings which have covered the site of the school are rapidly disappearing under the handiwork of the wreckers, while another force of men is busily putting up the first part of the new pile, the boiler and power house.

The buildings on the site include some very substantial structures, as the site is within five minutes' walk of the heart of the business part of the city.

The cost of the land was nearly $400,000. The cost of the building is estimated at $1,000,000 and more than $2,000,000 has been set aside as an endowment fund. The money for the site and building of the institution has been provided by Mr. Eastman and is understood to have all been placed in the hands of the Alliance Bank.

If nothing interferes with the construction of the building, it is assured that the public will some time next year witness the formal opening of the school and theatre. Already the nucleus of an orchestra of 100 pieces has been gathered from the Rochester Symphony Orchestra, an organization which Mr. Eastman practically supported for years.

"The Midnight Bride" for January.

Gladys Leslie in "The Midnight Bride" will be one of the Vitagraph's January releases. Charles Stokes Wayne wrote the story for a magazine under the title of "The Marriage of Little Jeanne Sterling" and Sam Taylor adapted it, for the screen. It is an unusual story, combining both urban and suburban life, with many pretty settings, and provides Miss Leslie with one of the best roles in her career. There is a strong supporting cast including James Morrison, Gladden James, Nellie Spaulding, Roy Applegate, Denton Vane and Miss Vallie. It was directed by William J. Humphrey.

Alice Joyce Film a Marked Success.

"The Vengeance of Durand," Alice Joyce's special Vitagraph production, although released only a few weeks ago, is proving to be one of the greatest hits of the year. Already exhibitors are asking for repeat bookings and extra prints have been made to meet the daily increasing demand. This is the play adapted by Mr. and Mrs. George Randolph Chester from the story by Rex Beach, and which is the first of a series of superfeatures based on stories by popular American authors which Vitagraph will produce.

Robertson Engages Nita Naldi.

After many days' search, John S. Robertson at last found the "type" he wanted for Tharese, the Spanish dancer with whom Mr. Hyde becomes infatuated, for the screen version of "Dr. Jekyll and Mr. Hyde," in which John Barrymore is starring for Famous Players-Lasky. She is Nita Naldi, an Italian girl of a striking appearance, who was in "The Century Midnight Whirl" last year and is rehearsing for the new revue. This is her first picture.

War Department Indorses Sunday Film Offering

DECLARING that to ban Sunday motion pictures would drive men to harmful recreations, Secretary of War Baker has gone on record as being strongly opposed to any effort to close moving picture theatres on the Sabbath.

In a letter to Senator Swanson, of Virginia, who transmitted resolutions of the Elizabeth City and County Ministerial Union protesting against Sunday performances in army theatres at Fort Monroe, the secretary said: "I do not believe that the entertainment should be discontinued on Sunday because its discontinuance would in many cases cause officers and soldiers to seek means of recreation that would not be morally equal to that supplied within the army."

Officials of the war department have long held the opinion that moving pictures are the best method yet devised to fight the vice which has always congregated in the neighborhood of army camps and posts. The moving pictures gave the men an inducement to stay within the bounds of the camp instead of wandering off in search of other and less innocent pleasures.

What holds good of the camps holds equally good of the cities and it has more than once been remarked that the town where moving pictures are shown is quieter and less liable to disorder than the community where the people have no recreations open to them.

Big Business Men See Ince Film.

The Metropolitan Club, New York City's most exclusive club, had its first picture show when "Dangerous Hours," a Thomas H. Ince super-special, released January 25 as a Paramount-Artcraft picture, was shown to a group of fifty leading business men of the country, who were visiting in New York.

The picture, which is said to be one of the strongest delineations of modern conditions ever shown on the screen, was declared by those who saw it to be unusually truthful and timely in its exposition of what is going on in America today.

Schedule New Lewis Picture.

"Other Men's Shoes," Edgar Lewis' initial production for distribution by Pathe, will be released on February 1. This date was set just after Mr. Lewis' departure for Los Angeles, where he is to continue the production of a series of specials which will be released during the coming year by Pathe.

"Other Men's Shoes" is a picturization of Andrew Soutar's novel of the same name. Two high-class characterizations are portrayed by Crawford Kent, who has the lead, a dual role, and Harold Forshay, who plays the second "heavy."

Next Massachusetts Legislature to Vote on Moving Picture Censorship

A BILL calling for a State moving picture censorship board in Massachusetts has been perfected by the Massachusetts State Committee on Motion Pictures. It will be introduced in the next legislature.

An official of the motion picture industry has written the committee, saying that he could not conceive any reason why the industry should offer any proposal for state control. He declared against any form of political censorship, expressing the belief that present laws which leave the matter to local option in conjuncition with the National Board of Review was the best method to be expected.

At a meeting of the Boston Film Club arguments for and against censorship were advanced. Nathaniel F. Forsyth, chairman of the Massachusetts committee, declared that local review boards were inefficient. Miss Amy Woods, secretary of the committee, stated that that motion picture industry should not be left free to offer its own choice of the goods it had to sell to the public. She urged a control by state public officials rather than by the motion picture producers themselves.

The Peril of Ignorant Censors.

Theatre managers are always ready to co-operate with the local censorship boards, declared Mrs. Carolyn A. Engler of the Lynn, Mass., censorship board. She said that many films are meaningless and said that this is almost as bad as objectionable features in pictures.

Ten years' experience in motion picture censorship has convinced Miss Mary Gray Peck, of the advisory committee of the National Board of Review, that national organization control is to be prefered to state control. She told the club that state regulations never agree. Then, too, she said, state boards are liable to be made up of well-meaning persons who are ignorant of motion picture problems or dramatic technique. Therefore they take out wicked scenes and leave meaningless pictures. Admitting that many films are trivial, Miss Peck said on the whole were growing better every day.

Four Houses Show Chaplin Same Week.

Rochester, N. Y. is being treated to the spectacle of four competing picture theatres combining for the purpose of creating the biggest week's business ever done on a single picture in this city. All four of the houses—the Victoria, Piccadilly, Rialto and Fay's Theatre—are first run bookings. Despite this they have all booked the same picture to be run on the same dates.

The picture is the First National release of Charlie Chaplin in "A Day's Pleasure." Fay's Theatre and the Victoria have booked the comedy for a solid week, while the other two theatres will run it three days each. They will each run it the beginning of the week so that Rochester will have the entire four houses featuring the same pitcure for half a week.

Chaplin Comedy Heads Program.

Charlie Chaplin's latest First National release, "A Day's Pleasure" has established a unique record in Buffalo by being headlined in two large houses simultaneously. The two theatres using the comedy to lead their bills are the Hippodrome and the Court Street.

In the latter place the picture has been booked in place by one of the regular vaudeville acts on the program, and is headlined in the advertising. The Hippodrome features the Chaplin picture above the five-reel production which it has booked for the same week.

Whiskers, or Chest Protector, Alfalfa, or Cold Slaw.
Presented by Doug Fairbanks in this nice little scene from his United Artists', "When the Clouds Roll By."

David Horsley Among Directors of New York Picture Incorporations

EIGHTEEN companies were incorporated in New York State in the last two weeks for the purpose of entering the motion picture business. These firms represent a total capital stock of $1,675,500, ranging all the way from as low as $5,000 to as high as half a million. In the month of November a total of 34 firms incorporated, with the same object in view, the capitalization being $3,006,000. Of the number only one incorporated for the manufacture of projection machinery. These figures serve to better indicate the large number of companies going into business and the capital invested. With the exception of one or two, all companies gave their headquarters as New York City.

List of Incorporations.

Included in concerns incorporating this month, with the names of the directors and the amount of capital stock, are the following: Ferndale Film Studios, $500,000, Yaphank, C. F. K. Andrews, Toronto; E. G. Dietrich and L. M. Kernuse, New York; Cuesta Film Manufacturing Company, $5,000, David Horsley, Charles F. Pope, O. W. Blarmer, New York; Cinemaplays, $50,000, R. W. Alley, R. A. Connor, T. S. Voorhees, New York; Louis Tracy Productions, $100,000, A. J. Romagna, Carlo D. Cella, Sophie Bayard, New York; Savoy Comedies, $10,000, Joseph L. Hochman, A. M. Pateracki, Bertha Liebowitz, New York; Lambsnyde Productions, $5,000, Oscar Lamberger, Albert and Jonathan Schneider, New York; Producers Feature Service, $10,000, Joseph L. Steiner, D. J. Saunders, Abraham Greenstein, New York; Evolutionary Unfoldment Institute, $100,000, William Kaufman, Abraham Broadwin, Herman Ross, New York; Alexander Film, $10,000, H. S. Hechheimer, Jack Levy, William Alexander, New York; Rival Film Company, $15,000, A. M. Hansen, Samuel Cohen, R. H. Osgoodby, New York; Criterion Pictures, $500, Edmond Lysle, Charles Hallen, Edwin Lent, New York; Ko Ko Komedies, $50,000, Hadji Tahar, Samuel Doshey, Irving Epstein, New York; Astron Motion Picture Company, $500,000, George Rigas, Nicholas Barlas, James Stroubos, New York; Daleten Amusement Corporation, $20,000, Harry Davidson, Morris Leff, Benjamin Tendler, New York; Cineproductions, $100,000, D. B. Luckey, A. M. Sullivan, M. B. Berg, New York.

"The Beloved Cheater" Scheduled for December

"THE Beloved Cheater," the Robertson-Cole special starring Lew Cody and made by L. J. Gasnier, will be released the latter part of December. From the heavy bookings received by Robertson-Cole new box office figures for a special may be made by this picture of hearts and sweethearts. Robertson-Cole claims that "The Beloved Cheater" is the best exploited picture ever released under the same banner.

The production was directed by William Christy Cabanne. The sets are an example of the calibre of the pictures to be released by Robertson-Cole in the coming year. Prints of the next big Robertson-Cole special have been in the hands of the exchanges for several weeks and 100 per cent. have been the bookings for first runs.

There is ample press and publicity material together with several novelties in the way of advertising tie-ups and business-getting letters and postcards. A special effort was made to secure an unusual line of striking ads and cuts, and mats of these and of scenes vividly illustrating the high lights of "The Beloved Cheater" are available at all Robertson-Cole exchanges. Numerous ways of dressing the lobby are explained and several designs shown for special lobby display photos. These will supplement the colorful posers in one, three, six and twenty-four sheets.

In addition there are attractive slides, a unique herald in two colors and a special edition of a high grade booklet, beautifully illustrated and full of pithy epigrams from the production, which is called Lew Cody's Lexicon of Love. National advertising in various magazines and periodicals is another feature of the campaign. L. Wolf Gilbert and Edna Williams have composed a song which they have called "That Beloved Cheater of Mine."

New Moreno Serial Coming.

The fifteenth and final chapter of "Smashing Barriers," the Vitagraph serial with William Duncan as the star, has just been released and now the public will have an opportunity to see the next Vitagraph to-be-continued feature, "The Invisible Hand," with Antonio Moreno as star.

Those who have seen the first few chapters of the new Antonio Moreno serial, "The Invisible Hand," are confident that it will surpass even "Smashing Barriers" in popularity.

Madge Kennedy Soon to Begin New Goldwyn Film

"TWO CENTS WORTH OF HUMANENESS," an original story by Octavus Roy Cohen, who is under contract with Goldwyn Pictures Corporation to write four stories a year for production at the Goldwyn studios, has been completed and accepted as a starring vehicle for Madge Kennedy, who has just finished "The Blooming Angel" and is ready to start on her next production.

Mr. Cohen has been at the Culver City Studios for several months familiarizing himself with the technical requirements of picture production and working on the idea he had in mind for Miss Kennedy. "Two Cents Worth of Humaneness" is the first story that Mr. Cohen has written for the screen, and according to those who have seen the script, it possesses all the qualities needed for a convincing photoplay. The heart appeal is an important factor in the story that offers a strong role for the Goldwyn comedienne.

Harry Beaumont has been selected to direct the picture, which is now being cast. Florence Deshon and Willard Louis, of the Goldwyn repertory players, have been assigned to this production and during the coming week Director Beaumont expects to complete the company.

"Human Collateral" Has Strong Cast.

Vitagraph has provided Corinne Griffith with a strong supporting cast for "Human Collateral," which will be one of its January releases.

Webster Campbell plays opposite the star. Others in the cast are Maurice Costello, Charles Kent, Alice Calhoun, and W. T. Carleton.

Black Hate, Red-Blooded Action and Purple Mysticism in "The Mystery of the Yellow Room."
Which combination of dramatic color is illustrated above in scenes from this Emile Chautard production for Realart.

Four Hall Releases for New Year.

Frank G. Hall, president of Hallmark Pictures Corporation, announces four new productions for the new year, three of which productions "High Speed" to be released January 17; "Chains of Evidence," January 31 and "A Veiled Marriage," February 14, are Hallmark productions, releasing on the Famous Directors' Series. The fourth, "Carmen of the North," to be released February 28, is British American Pictures Finance Corporation's picture, releasing through Hallmark.

Madlaine Traverse Now Working on "The Penalty"

ANNOUNCEMENT is made by Fox Film Corporation that work has begun on the screening of the play, "The Penalty," from the pen of Henry Clifford Colwell, with Madame Traverse as the star.

The story is packed with dramatic action and contains many stirring scenes. During its run at the Manhattan Opera House in New York in 1912 "The Penalty" proved to be one of the most popular of the dramatic presentations of the year. It had played to capacity business in several of the largest cities of the country and reached the metropolis with an established reputation as a big winner.

Miss Traverse is enthusiastic over her new picture, as it affords her a role of great dramatic strength. "The Penalty" is of a different type from any story in which she has appeared and is of greater emotional power than "The Splendid Sin," "Snares of Paris" or "Lost Money," all recent Traverse pictures. Denison Clift, of the Fox Western Scenario Department, adapted the stage play for the silver sheet. Director Howard M. Mitchell promises an elaborate production. The cast includes Howard Scott, Jack Rollens, Ben Deely, Edwin Booth Tilton, Genevieve Blinn, Eleanor Hancock and Correan Kirkham.

Announce New Rolin Comedy.

"The Floor Below" was selected as the title of the latest Rolin Comedy, featuring "Snub" Pollard, which Pathe releases December 28. Mildred Davis appears as leading laugh-lady and Eddie Boland is also seen to advantage. The little dusky actor, "Sunshine Sammy," also does his bit in the laugh line.

Each Marshall Neilan Picture To Be Sold by Itself Via First National

MARSHALL NEILAN'S representative in charge of sales, J. R. Grainger, has stated that the countless inquiries received daily at the New York offices regarding the forthcoming independent Neilan product offer an indication of a great demand for these pictures in all parts of the country. He also stated that for over a month contracts have been received daily for thousands of dollars worth of business before any information on the initial production had been issued.

In speaking of the sales plans for the Neilan product, Mr. Grainger said: "Marshall Neilan productions will be sold via the First National Exhibitors Circuit separately by themselves. Each picture will be treated as a separate institution both from a sales and an exploitation angle.

"We have suggested to exhibitors that they wait until the initial Neilan picture is finished, before they sign for it. This is the only fair way to sell a photoplay. We shall be most happy to allow the exhibitor to see our product before he books it. When he does book it, he will do so without any strings attached.

Can Sign for Only One.

"Through the First National Exhibitors Circuit, the exhibitor can either book the Neilan pictures in advance or wait until he has seen them. He cannot sign for more than one, however, under a blanket arrangement. Pictures cannot be sold like other merchandise. We could sell four or eight Marshall Neilan productions under one contract at a stipulated price.

"However, that system was found to be fair neither to the exhibitor nor the producer. We will sell each picture by itself and for what it is worth, for we realize as well as the exhibitor, that it is impossible to present in each consecutive film a given standard of merit.

First Nearing Completion.

"Our initial offering is rapidly nearing completion and should be ready for release within the next four weeks. As soon as the time is right, we will start an intensive sales and exploitation campaign, details for which have already been completed. We will rely chiefly upon the trade papers to carry our messages to the exhibitor and with the co-operation of the First National Exhibitors Circuit, expect to offer the exhibitor an exploitation service on our product that will be a distinct departure in this field."

Now Making "Earthbound" at Culver City Studios

WITH T. Hayes Hunter directing the production of Basil King's story, "Earthbound," has been commenced at Goldwyn's Culver City studios. Wyndham Standing plays the leading role, supported by Flore Revalles, the Russian dancer, Alec Francis, Mahlon Hamilton and others. The picture is unique in its treatment of the life after death theme. It requires double exposures in order to present the spirit of the man that clings to the earth after it has left the body.

Having finished the final scenes in "The Woman in Room 13," the A. H. Woods stage success, Pauline Frederick will take a vacation until after Christmas, when she will commence the production of "Roads of Destiny" under the direction of Frank Lloyd. This is also a Woods drama, written by Channing Pollock from an O. Henry story. It was one of the successes of the New York stage when Marjorie Rambeau played the role carried by Miss Frederick in the screen version.

Director Frank Mills has taken Tom Moore and others in the "Duds" company to Balboa to make the yacht wreck scenes which will be the spectacular feature of this production.

Sir Arthur Whitten Brown, navigator of the non-stop Trans-Atlantic aeroplane flight, and Lady Brown, have visited the Culver City studios. They spent several hours watching the filming of some big scenes for Mary Roberts Rineheart's "Dangerous Days," which is being produced by Reginald Barker. The Goldwyn Band, an organization comprised exclusively of employes at the Culver City studios, is rapidly winning recognition as one of the best musical bodies on the West Coast.

Earle Williams, Gladys Leslie and Antonio Moreno as They Will Add to the Vitagraph Schedule.

Left is Earle Williams in "When a Man Loves"; center, Gladys Leslie in "The Golden Shower"; right is Moreno in his latest serial, "The Invisible Hand."

Albany Catholics Fight Against Move Legalizing Sunday Pictures

AN echo of the strenuous opposition made by the Catholics of Albany last winter to any legislation favorable to Sunday motion picture shows being legalized in New York State, now comes in the opening guns of a fight which will be waged in the common council of Albany against any movement which will result in the theatres being opened there in the near future. It is expected that the proprietors of local motion picture houses will present their side of the case to the common council at its next meeting. While Albany, as the capital of New York State, witnessed the successful fight last winter which now allows each municipality to decide for itself whether or not its movies shall be open on Sunday, it is the last city to take advantage of the measure.

In the Catholic churches last Sunday, a letter was read from the Rt. Rev. Edmund F. Gibbons, bishop of the Albany diocese, asking all Catholics to co-operate in opposing the measure. Albany has a large percentage of Catholics and the fight probably will be a bitter one.

There was a mass meeting at the Vincentian Institute on the evening of December 14, at which the Rev. William R. Charles presided, and where many protests were made to the opening of Sunday motion picture theatres in Albany. Petitions will be placed in circulation within the next day or two. It is hoped the signature of every member of the parish will be secured. Other meetings will be called for the purpose of making preparations to fight the ordinance when it is introduced in the council. It was said today that hundreds of Catholics will appear and openly voice their opposition.

"Black Pawl" Selected as Special Goldwyn Picture

TWO more stories that promise to provide unusually strong photoplay material have been purchased by Goldwyn and will be produced either at the Culver City studios or in the East, where the production force is now in operation under the direction of Robert B. M'Intyre. "Black Pawl," by Ben Ames Williams, and "Wild Apples," and anonymous novel by the author of "The Straight Road," are the latest works secured by Goldwyn. "Wild Apples" will be used as a starring vehicle for Jack Pickford. It is also announced that this company is negotiating for the rights to a number of other stories of equal importance.

Ben Ames Williams is becoming a frequent contributor to the Goldwyn program. His "Jubilo" is proving to be a very successful starring vehicle for Will Rogers, and "The Great Accident," published in the Saturday Evening Post and in book form, is among the forthcoming Goldwyn productions. "Black Pawl," started as a serial in the November number of the Red Book magazine, is conceded to be the most dramatic narrative that Mr. Williams has written. It offers great opportunities for spectacular scenes and exciting action, in the conflict of well defined characters, and will be released as a special.

"Wild Apples," the vehicle secured for Jack Pickford, who has completed the production of "The Little Shepherd of Kingdom Come," created a considerable stir in the literary world when it was published anonymously. The character to be portrayed by Pickford is that of a badly spoiled young millionaire.

"Eve in Exile" Posters Form Attractive Series

STRIKING and attractive posters that show skilful designing with an eye to the demands of exhibitors and the psychology of picture-goers compose the series issued by the American Film Company in conjunction with Pathe for its new "Flying A" Special, "Eve in Exile."

These include a one-sheet which gains favor not only because it is striking, but because it presents the two lovers in a pleasing pose that manages to get over their sentimental interest in each other without resorting to the ancient device of the "clinch."

There are two three-sheets, one a full length portrait of Charlotte Walker, the other a dramatic still of the horse-whipping scene, in which Thomas Santschi, Violet Palmer and Miss Walker appear. The six-sheet shows the star defying Thomas Santschi as he towers above her on horseback, and the twenty-four sheet is a clever play of the artist's brush upon the Garden of Eden theme suggested by the title of the film.

Edward A. MacManus Has Injected a Wonderful Lot of Atmpsphere Into His Prison Production, "The Gray Brother."
Thomas Mott Osborne, under whose supervision the picture was made, is seen in lower center; lower left and right show the coal gang and the punishment cells. The prison stuff was taken at Portsmouth and Sing Sing.

Dealings in the Open Market

Conducted by C. S. Sewell

Shallenberger and Dana Start on Sales Trip in Interest of Arrow

W. E. SHALLENBERGER, president of the Arrow Film Corporation, accompanied by his sales manager, P. B. Dana, are in Chicago with two new serials to offer the independent states rights buyers. They also have several new features. Dr. Shallenberger intends to spend only a day or two in Chicago before proceeding to the Pacific coast, where he has some important deals pending.

P. B. Dana will spend a week in Chicago before going to French Lick Springs, Ind., with Mrs. Dana for a rest. It is stated by Dr. Shallenberger that the Arrow's policy will not be changed for the year 1920, that it will continue to handle only new features and the best short subjects obtainable.

"I believe this coming year will be the biggest the independent exchanges have ever seen," stated Dr. Shallenberger. "The Arrow will be in line to offer the independent producers bigger and better inducements, which means we will be able to secure for the independent buyers bigger and better productions. Within a short time Arrow will make an announcement that will be especially good news to the independent and we are laying plans for the biggest year we have ever had."

Mr. Dana stated that Arrow had made an appropriation for advertising next year that will mean that every production will be exploited in a big way. "We intend to assist the independent exchanges in exploiting their pictures and to this end we have greatly enlarged our advertising department and will shortly announce the acquisition of a new advertising manager with an assistent. This man will be under my personal supervision and every production, whether it be a five-reel picture or a two-reeler will have special advertising and special exploitation."

Mr. Dana is said to have been one of the first advertising men to recognize the value of special exploitation. He assisted in the exploitation of "The Million Dollar Mystery," while a member of a large advertising agency.

Several Sales Closed for "The Hawk's Trail"

BURSTON FILMS, INC., report that a trail is rapidly being blazed through state rights territory for their latest serial, "The Hawk's Trail," fifteen episodes, starring King Baggot, and with Grace Darmond and Rhea Mitchell as joint leads opposite. Within a little more than a week after the first announcement of the placing of the serial feature on the market a number of sales have been consummated. Georgia, Florida, Alabama and Tennessee to the Special Features Co., of Knoxville. North Carolina and South Carolina to the Eltabran Film Exchange, of Charlotte, N. C. Washington, Oregon, Idaho, Montana, California, Arizona and Nevada to Sun Films, Inc., Los Angeles. This sale includes both "The Hawk's Trail" and "The Mystery of "13." The three Canadian rights—Eastern, Central and Western Canada, were disposed of to one buyer, the Regal Films Co., of Toronto.

"The rapidity with which these sales were made, and the number of inquiries that are coming in daily in response to trade press advertising indicates that the independent serial market is wholesomely active," says Mr. Burston, although the reputed success of the former Burston serials is also held to be responsible. The sales were made by the distributing agents, the W. H. Productions Co., of 71 East Twenty-third street, New York.

National for Coming Year Adopts a Snappy Slogan

BIG books, big authors, big stars in big pictures," is the 1920 working slogan of the National Film Corporation of America, according to an announcement by Harry M. Rubey, National's new president. The first two of the "big" stories to be filmed will be Opie P. Read's "The Kentucky Colonel" and "Mary Minds Her Business," a Ladies' Home Journal story by George Weston. The last-named story is appearing serially in the Journal until March, 1920, when it will be marketed in book form, simultaneously with the appearance of the film version.

Joseph J. Dowling, who played the title role in "The Miracle Man" appears as the "Kentucky Colonel" and will be supported by Elinor Field and Francis McDonald. William Seiter is directing the picture.

P. B. Dana.
Sales manager of Arrow, plans big things for 1920.

Sol Lesser's "Sky-Eye" Replete with Many Thrills

SKY-EYE," the aero special, now being released on a state right basis by the Sol Lesser organization is to be more replete with thrills of a new nature than any other picture ever produced before. The production was one of the most hazardous ever attempted.

Most of the location was laid around the Texas oil fields and Ellington Aviation Field nearby, but the extraordinary feature is the fact that many of the scenes were actually laid above the clouds.

In the selection of Lieut. Russel J. Hunt as "Sky-Eye," the producer, William Steiner, picked one of the most daring men ever flying a plane. Hunt did not stop at anything, and it required four cameramen in mid-air to constantly catch the many stunts he attempted.

Sixty planes were used in this production, and the many stunts include a parachute drop of two thousand feet, the jump from plane to plane in mid-air, the leap from a speeding plane to a rushing train, and many others equally dangerous. Throughout the entire action a love story is intermingled to hold the interest and suspense throughout.

Frederic Sullivan Signs to Direct for Christie

THE Christie Film Company has secured Frederic Sullivan, well known moving picture director and stage manager, as one of the new directors who will guide the destinies of the Christie Comedies. The acquisition of Mr. Sullivan will give the Christie's an opportunity to allow the other directors, Al E. Chrisite, Scott Sidney, William Beaudine and others, to alternate in their production activities.

Sullivan began his theatrical career with Oscar Apfel with the Reliance company, directed for Thanhouser for four years, produced a large number of short subjects as well as feature dramas, and has recently been operating four theatres in Des Moines. He organized the amusement enterprises for Camp Funston, building and running five theatres under General Wood.

His uncle was the composer of "The Mikado," "Pinafore," etc. Sullivan's father was an actor, and he himself has been reared in the stage and in pictures.

Emily Stevens to Star in McGrath Novel, "The Place of Honeymoons"

EMILY STEVENS has been signed by the Atlas Film Corporation to play the leading role in the picture version of Harold Macgrath's novel, "The Place of Honeymoons." Pioneer will handle the picture through its exchanges on the state rights plan.

In this production Miss Stevens will appear as Mme. Toscana, the famous American opera singer who becomes the darling of musical circles in Paris, and the central figure of a romance of international proportions. Kenan Buel has been engaged to direct the production, while L. E. Dadmun will be in charge of the technical direction. The scenario is now being prepared by Ida Harrison.

The Pioneer general staff are formulating extensive exploitation plans, which will include several new stunts.

Grossman Completes First Feature, "Wits vs. Wits"

HARRY GROSSMAN, president of Grosman Pictures, Inc., announces that he has completed his first feature production, "Wits vs Wits," in which Marguerite Marsh is the star. The picture has been assembled and was shown to the trade. Mr. Grossman has completed arrangements for the sale of the production, and announcement will be made later of the method of distribution.

The enthusiasm with which the picture has been received has caused Mr. Grossman to go ahead at full speed with his plans to star Miss Marsh in a series of six features. The first shots on the second of the series will be made December 20 at the company's studio at Ithaca, N. Y.

"Wits vs Wits" is a detective story and is given an elaborate production. It was directed by Mr. Grossman personally.

Besides Miss Marsh, those in the principal parts are Colt Albertson, Joseph Marba, Charles Middleton, Bernard Randall, Leora Spellman and E. D. Bingham.

Power of Mind Is Theme of New Reeve-Grey Serial

SOMETHING never before attempted in serials is promised by Arthur B. Reeve and John W. Grey in the new serial, "The Master Mind," starring J. Robert Pauline and Violet MacMillan.

"The secret of serial success nowadays is to put over a new idea in every serial," said Mr. Reeve. "My 'Exploits of Elaine' made science famous in the movies, with Pearl White and Arnold Daly. The 'House of Hate' had a central theme, the crushing blight of war and making millions out of the blood of our fellow men. Houdini and his marvelous escapes and feats were the new feature of 'The Master Mystery' and our 'Grim Game.'

"When Mr. Grey and I looked about we got what we think is a powerful and novel theme. It is the power of the mind, the science of hypnotism lends itself remarkably to serial exploitation. The psychic science is of vast interest to everybody, and Hypnotism has never been done before so convincingly as Pauline does it in 'The Master Mind.'"

Many Sales Reported on Chaplin Burlesque

TERRITORY for Charlie Chaplin in "A Burlesque on Carmen" together with the four short length Chaplins which Victor Kremer controls is being rapidly acquired by state rights buyers. The First National Film Company of Kansas City have purchased "The Champion," "Jitney Elopement," "Work" and "By the Sea" for Missouri and Kansas. "A Burlesque on Carmen" has been bought by the F. A. F. Film Enterprises of Omaha, for Iowa and Nebraska.

Both sales were made by Victor Kremer who is at present touring the country.

It is the intention of the First National Film Company of Kansas City to present Carmen as a special road show attraction in conjunction with the Carmen Dancing Girls Revue, after the presentation which will have its premier at a Broadway Theatre shortly.

In addition to the territories mentioned, the following buyers have also acquired these productions:

Mickey Film Corporation, Chicago, for Illinois and Indiana; Quality Film Corporation, Pittsburgh, for West Virginia and Western Pennsylvania; Harry M. Crandall, Washington, D. C., for District of Columbia, North Carolina, Virginia, Maryland, and Delaware; Twentieth Century Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey, and Bee Hive Film Exchange, Chicago, for northern Illinois, Indiana and Wisconsin.

Capital Film Planning to Increase Production

THE Capital Film Company is shortly going into increased production. This was one of the moves decided upon during the visit of President S. L. Barnhard from the home offices of the company at Chicago. Mr. Barnhard has just returned East after a visit of two weeks, during

Since last spring, Capital has been producing two-reel dramas featuring Neal Hart, Al Jennings and Helen Gibson. The schedule of output has been twenty-four releases a year with each star, but this schedule has been so far exceeded, because of studio efficiency, that Manager Pfenbach was able to show three or four pictures ahead with each star. He emphasized, however, the scarcity of stories with plots suitable for production. Because of the scarcity of scripts and the progress made on production, it was decided to close the studio for at least two weeks, during which a vigorous campaign for western stories and railroad stories will be maintained.

Plans were also formulated for improved studio facilities, so that a line of two-reel comedies and one-reel current events can be added after the first of the year. It is also quite likely that Capital will enter the field of special productions running five and six reels in length, although this will not affect the output of high-grade two-reel dramas. Capital plans to have four or five companies producing two-reel dramas by next spring.

It Looked Like a Bad Case Until Henry G. Sell Woke Up and—
Found that it was Arline Pretty applying the wet handkerchief. All in the Serico serial, "A Woman in Grey."

To State Right "A Woman in Grey."

George Wiley, of the Serico Producing Corporation, producers of " A Woman in Grey," has announced that this serial will be disposed of to state right buyers. Several territories have already been sold, and Mr. Wiley feels that the remainder of the country will be bought before January 22, the release date.

Plans are already under way for an extensive advertising campaign. The exhibitors' campaign book is now in the hands of the printers, and will be ready within a short time. In addition there will be a full line of lithographs, banners and special lobby displays.

Super-Special Is Dominating Factor In Distribution, Announces Lichtman

THE big picture has come into its own. Make no mistake about it—the type of feature exemplified by the Paramount-Artcraft Super-Special wil be the dominating factor in the field of motion picture distribution in 1920."

These are the words of Al Lichtman, general manager, department of distribution, Famous Players-Lasky Corporation, who probably is in as close touch with the exhibitor as any other so-called home office executive in the motion picture industry.

"Now don't misunderstand my first sentence," said Mr. Lichtman. "You see I qualified it in my second. We have seen in the past pictures that have been called 'big' by their producers and promoters. Some of them—a few of them—have deserved the term and they have brought just reward to those who gave them to the public.

Points to Past Successes.

"But the season of 1919-20 has brought the first thoughtfully planned, determined and successful effort of any distributing organization to furnish to its clients a series of really 'big' pictures, and I am happy to say that that organization is the Famous Players-Lasy Corporation. We have given to exhibitors and the public George Loane Tucker's 'The Miracle Man,' Cecil B. DeMille's 'Male and Female' and George H. Melford's 'Everywoman,' all advertised in advance as Super-Specials. We promised that they would be big pictures, and they have made good in the only way a so-called 'big' picture can make good—through the exhibitor's box-office.

"What has made this possible? The fact that from the first the Famous Players-Lasky Corporation has followed a consistent, forward course and has maintained a reputation for dependability of product. Quality and service have been the first considerations and the super-specials are the natural outcome of the following of that policy.

Have Expert Exploitation.

"Our product is being nationally advertised to no less than 40,000,000 magazine readers. We are advertising directly in over 600 newspapers. We have established a department of exploitation, with expert exploitation men connected with our exchanges giving to exhibitors the benefit of their ideas and experience as sucesful showmen.

"The Super-Special has also established percentage booking and proved the justice of it both to the exhibitor and to the distributor. It not only is fair but it comes pretty close to being real insurance for the exhibitor."

Karger Signs Frank Elliott.

Frank Elliott, who was leading man in the original production of "The Hope" at the Theatre Royal in Drury Lane, London, has been signed by Director General Maxwell Karger to play a principal role in the Metro-Screen Classics, Inc., production of the melodrama, Herbert Blache will direct the production.

Mr. Elliott was for three consecutive seasons leading man at Drury Lane in London. This earned him the life pension as a Royal Player, provided for in a Royal Charter granted to David Garrick.

Chester Cameraman Will Photograph Hot Ice Water

ON the fringe of the Antarctic ice fields to the south of Cape Horn lies Elephant Island, where the hot water of a sea-level volcanic crater bubbles beside frigid currents sweeping up from the regions of eternal frost. Richard B. Hoit, a cameraman of the C. L. Chester forces, left New York the other day with the object of photographing this great thermos bottle of Nature.

Richard B Hoit
Is going to bring home some difficult "bacon" to C. L. Chester.

No human life is sustained on the island, which has proved the graveyard of thousands of ships lost in the wild sweep around the Horn. It is the playground of unmolested seals and home of lusty penguins. Liners of the high seas do not make it a port of call, and Mr. Hoit will charter a ship at Punta Arenas, the southernmost city of civilization, to carry him to his destination.

On the way down, the cameraman will swing through Tierra del Fuego, the string of glacier-covered islands that receive the buffets of Antarctic currents and protect the Straits of Magellan for the ships of the world. Here Indian tribes have not yet learned the art of tanning skins and are still wedded to the bow and arrow. Their boats are fragile craft made from hides of animals they hunt.

Mr. Hoit anticipates a rough trip, for the wild seas where the Atlantic and Pacific meet to the south of the Horn are feared by the hardiest mariners, who cling to safer passages through the Straits. He expects, however, to obtain many rare and beautiful pictures of strange scenes which will maintain the high standard of C. L. Chester Productions.

Metro Buys Double Exposure Device.

What the motion photographer knows as a floating mat box—a device geared to a camera shaft and used to "float" one scene off and another scene on without any visible parting line—has been purchased for the use of Metro cameramen by C. P. Butler, general superintendent of the studios in Hollywood. The device is the invention of Gaetano ("Tony") Gaudio, who claims it eliminates all guess-work in making accurate double exposures.

"Fatty" Arbuckle to Play Role Macklyn Made Famous

COINCIDENT with the arrival of "Fatty" Arbuckle from California comes the announcement from Famous Players-Lasky that the fat Paramount comedian has been chosen to play the part of Slim Hoover, the sheriff, in "The Round-Up," which is to be produced as a special under the direction of George H. Melford, producer of "Everywoman." Mr. Melford is now engaged in cutting and assembling his special production of Jack London's "The Sea Wolf" and it is probable that "The Round-Up" will be started about the first of the new year.

The character of Slim Hoover in Edmund Day's western drama, in which Macklyn Arbuckle scored one of his biggest hits and which immortalized the expression, "Nobody loves a fat man," is an ideal one for "Fatty," who more than once has evinced a talent for roles of a more serious type. As played by Macklyn Arbuckle on the stage the part might be classed as serio-comic, for although there was an abundance of comedy it was by no means predominant. Rather is the character a sturdy, whole-souled, human sort of individual.

The stage play was first produced in New York by Klaw & Erlanger on August 26, 1907. After a long season in the metropolis it was sent on the road, where it continued in popularity for almost two years. It was one of the biggest productions, from the standpoint of settings, number of players and scenic and melodramatic effects, which ever toured the country. It is a dramatic story of Indiana and rough-and-ready plainsmen, with the sheriff as the dominating character. The big scene is a battle with Indians in a canyon, and it is probable that for the reproduction of this scene Mr. Melford will take his company to the Grand Canyon in Arizona.

Mr. Arbuckle's visit to the East is purely a vacation trip, he having been almost constantly at work for many months on his comedies for Paramount. He is at present at Atlantic City for a few days.

Screen Advertisers to Meet.

The Screen Advertisers' Association, affiliated with the Associated Advertising Clubs of the world, announce that a meeting of the association's executive committee has been called for the Hotel Astor December 20. A special committee will be appointed to investigate the statements made in advertisements and in other printed form with reference to industrial and educational motion pictures.

Garsson Announces a Well-Balanced Cast for "The Blindness of Youth"

A WELL-BALANCED cast, selected to portray to the best advantage the various characters of the author rather than the selection of a story to fit the particular talents of an individual star, was the original intention of the producers of "The Blindness of Youth," according to an announcement by Murray W. Garsson, general manager of the Foundation Film Corporation, who is completing arrangements for distribution of the picture through independent exchanges.

Miss Gertrude Shelbourne, as Vera Dawson, a young American society girl spending her vacation in the Alps of Switzerland, is said to be peculiarly adapted for her part. Violet McDonald portrays the part of Vera's chaperon, and incidentally acts the part of a matrimonial go-between for Allan Starr, the girl's ardent suitor from New York.

Robert Ainsworth, as Allan Starr, portrays a typical American part.

Roy Langdon is cast as Eril Arden, a romantic youth of the mountains, who, after seeing the girl at the picturesque Alpine resort falls desperately in love with her.

The part of Lawrence Arden, Eril's father, who makes his livelihood by telling fortunes of guests at the mountain resort, is played by Edwin Brackett.

"The Blindness of Youth" adapted from the story of M. L. Herbier, is a modern society drama with a love story and a pretty American society girl as its basis. That the advertising campaign, which Mr. Garsson has under way is proving popular with both exhibitor and state rights buyers is evident from the hundreds of inquiries he has received from all parts of the country.

The finishing touches are now being put on the production, and an entirely new and effective class of illustrated titles is promised.

Prominent Australian Film Man Visits San Francisco

E. J. CARROLL, of Sydney, Australia, who conducts a chain of twenty-six theatres in the Antipodes, in addition to acting as the head of the only large producing company there, arrived at San Francisco recently with the first picture made by this concern and plans to place this on the market.

He declares that this has been the worst theatrical year in the history of Australia, the influenza closing theatres for thirteen weeks early in the year, with strikes affecting the business later on.

American talent plays a considerable part in the Carroll studio at Sydney, Wilford Lucas being director, Bess Meredyth and Brownie Vernon, leading women, with two cameramen from California to assist in the exploitation of "Snowy" Baker.

Alfred S. Black Gratified by Results of His Efforts

THE announcement made in the trade press last week that the Motion Picture Exhibitors of America had entered into a contract with the industrial and educational department of the Universal Film Manufacturing Company whereby they would be paid a fixed sum for the exhibition of all educational pictures and industrial pictures of an educational nature produced by that company, has met with exactly the response that I had anticipated," says Alfred S. Black. "Hundreds of letters now on my desk are abundant proof of the fact that motion picture exhibitors will at all times keep their screen entirely within their own control.

"The contract of the Motion Picture Exhibitors of America, Inc., with Harry Levey, general manager of the industrial and educational department of the Universal, set forth in the advertising pages of this journal last week, and in my official statement, speaks for itself.

"In this arrangement films of national public interest may be distributed and the motion picture exhibitor will be paid for his services. The exhibitors' organization is establishing central offices in New York through which reports and disbursements will be made."

"The Superman" Is a Thriller.

Millions of people all over the country prove daily their fondness for satire and sensationalism. They laugh "long and loud" over every unreality, burlesque and amusing sensation, particularly if it possesses a sense of humor.

In that fact lies the success of "The Superman," the six reel feature being released on the state rights market by the Tower Film Corporation. Aside from the fact that it is a satire, it is thrilling and absorbing. The superman himself is a personality that holds one in suspense from beginning to end. His stunts thrill.

Wide Line of Advertising Matter on Submarine Film

A TELEGRAPHIC conference of the branch exchange managers of the Republic Distributing Corporation on the latest Williamson submarine picture, "Girl of the Sea," in which Betty Hilburn and Chester Barnett are featured, discloses that when Lewis J. Selznick, advisory director of the Republic, purchased this picture for the company he had a live wire proposition.

Mr. Williamson in speaking of the "Girl of the Sea" remarked that since making "The Submarine Eye" he has made long strides in advancing the perfection of his machinery for picturizing under sea work, and with his new methods he is able to give to the patrons of motion picture theatres every thrill created in fiction by Jules Verne.

The Republic Distributing Corporation, anticipating an enormous number of bookings for this super feature, has contracted for a line of printing that embraces every sort of advertising material for use in exploiting the picture and in addition, have created several novelties that are bound to have a beneficial influence on the box office.

Color Work in Pathe Review.

Pathe Review No. 31, released December 28, has been pronounced as one of the most diversified and interesting of the series thus far given. The Pathe color feature of the film magazine, "Climbing the Sunshine Trail," has been described as an "entrancing poem in colors." The trails through the red woods of California are explored on foot, and with the aid of the little pack mule, and never has the exquisite tint of the Pathe color process been employed to better advantage.

"His Wife's Money," "Greater Than Fame" and "The Imp" Are the Selznick Bouquets Pictured Above.

Eugene O'Brien, Elaine Hammerstein and Elsie Janis, the stars in these productions, are seen in embryo from left to right.

Ten Special Subjects in List of Paramount-Artcraft Productions for January; Include Big Ince Play

WIDELY diversified in character and treatment are the subjects embodied in the list of Paramount-Artcraft feature releases for January, just announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation. Of the ten features, six are essentially dramatic and four are comedies. Of the dramatic subjects, two are listed as specials and one, Thomas H. Ince's personally supervised production, "Dangerous Hours," is classed as a super-special.

In addition to the super-special, there are two other productions from the Ince studios, one starring Enid Bennett and the other presenting Douglas MacLean and Doris May in their second co-starring venture. The month also brings William S. Hart to the screen in his first production as an independent star.

Titles of Features.

The three features scheduled for January 4 are Enid Bennet in "The Woman in the Suitcase," an Ince production; Bryant Washburn in "Too Much Johnson," and Ethel Clayton in "The Thirteenth Commandment." The Enid Bennett picture was directed by Fred Niblo from a story and scenario by C. Gardner Sullivan. Miss Bennett is supported by William Conklin, Claire McDowell, Dorcas Mathews, Roland Lee, Donald McDonald and Gladys George. George Barnes was the cameraman.

William Gillette's stage farce, "Too Much Johnson," is said to prove a perfect vehicle for Bryant Washburn and a fitting successor to "Why Smith Left Home" and "It Pays to Advertise." Mr. Washburn's leading woman is Lois Wilson and the supporting cast includes Adele Farrington, Monte Blue, Clarence Geldart and Gloria Hope. The scenario was written by Tom J. Geraghty and Donald Crisp directed.

Based on Rupert Hughes Story.

"The Thirteenth Commandment" presents Ethel Clayton in a highly dramatic role. Rupert Hughes' story, built upon the theme, "Thou shalt not spend more than thy income," was adapted by Alice Eyton and given to Robert G. Vignola to direct. Miss Clayton's leading man is Charles Meredith and in the supporting cast are Monte Blue, Anna Q. Nilsson, Irving Cummings and Winter Hall.

January 11 is the release date of the William S. Hart production, "Sands." This is a picturization of Russell A. Boggs' story, Dan Kurrie's Inning," the scenario being by Lambert Hillyer, who also directed the production. There is a wealth of outdoor action, with some fine photography by Joe August. Mary Thurman is Hart's leading woman.

January 11 also brings the first George Fitzmaurice production, "On With the Dance," a special, in which Mae Murray and David Powell are featured. The photoplay is by Ouida Bergere and is founded on the stage play of the same name by Michael Morton. Miss Murray is seen in spectacular dances. The cast includes Alma Tell, John Milturn, Robert Schable and Ida Waterman.

Dorothy Gish in a Comedy.

Dorothy Gish appears on the schedule for January 18 in "Mary Ellen Comes to Town," a sparkling comedy by Helen G. Smith. Wells Hastings wrote the scenario and Elmer Clifton directed. The roster of the supporting cast includes Ralph Graves, Kate Bruce, Adolphe Lestina, Charles Gerrard, Raymond Cannon, Bert Ayling and Rhea Haines.

By arrangement with the Mark Twain Company, "Huekleberry Finn," a special poduction designated as a Mark Twain-Paramount-Artcraft picture, comes to the screen January 18. William D. Taylor produced "Huckleberry Finn" from a scenario by Julia Crawford Ivers. Lewis Sargent plays "Huck" and Gordon Griffith is Tom Sawyer. Others in the cast are Katherine Griffith, Martha Mattox, Thelma Salter, Frank Lanning, Edythe Chapman, Orral Humphrey and Tom Bates.

On the same date also is released "The Tree of Knowledge," with Robert Warwick as the star. This production was directed by William De Mille, Margaret turnbull having adapted the play of the same name by R. C. Carton. The supporting cast includes Wanda Hawley, Kathlyn Williams, Tom Forman, Winter Hall, Irving Cummings, Loyola O'Connor, Clarence Geldart and William Brown. In a short prologue, Theodore Kosloff, the Russian dancer, appears as Adam and Yvonne Gardelle as Lilith.

Two Ince Releases.

Thomas H. Ince furnishes both the releases of January 25. They are "What's Your Husband Doing," in which Douglas MacLean and Doris May make their second appearance as co-stars, and "Dangerous Hours," a super-special production supervised by Mr. Ince. The MacLean-May picture is an adaptation by R. Cecil Smith of George V. Hobart's farce comedy. Lloyd Ingraham directed under Mr. Ince's supervision and the cast includes Walter Hiers, William Buckley, Norris Johnson, Alice Elliott and Alice Wilson.

"Dangerous Hours" was adapted by C. Gardner Sullivan from Donn Byrne's Saturday Evening Post story, "A Prodigal in Utopia." Fred Niblo directed under Mr. Ince's supervision and Lloyd Hughes plays the leading role. Barbara Castleton has the feminine lead and character roles are interpreted by Claire Du Brey, Jack Richardson, Walt Whitman, Lew Morrison and Gorden Mullen.

"I Did It"—
"I cannot tell a lie," says Owen Moore in Goldwyn's "Who's Who?"

Triangle Recreated Films Being Generally Booked

REPORTS from the Triangle exchanges show that first-run houses throughout the country are booking for long runs or extra days Triangle recreated releases. These productions, according to the reports, are meeting with instant favor with wide-awake exhibitors, due to the features containing as a rule several stars of recognized box-office value.

"The Flame of the Yukon," a Thomas H. Ince production featuring Dorothy Dalton, the first of the recreated issues being released by Triangle, is receiving first-run bookings and longer runs in many of the best houses from coast to coast. Many of the theatres are working it on percentage and it is proving a rich harvest for their owners. The Liberty, Duluth, and Regent Theatres, of St. Paul, each ran the picture a full week on percentage.

Possibly the record run for a theatre of its size given to any picture was accorded "The Flame of the Yukon" by the Lyric Theatre, owned by the Harry Davis Enterprise. This theatre, situated in the downtown section of Pittsburgh, contains only 250 seats, yet it ran the Triangle play three days.

On the strength of the business done on "The Flame of the Yukon," many exhibitors have booked the second in the series, "Betty of Greystone," a Triangle picture starring Dorothy Gish and Owen Moore. The fact that Allan Dwan handled the megaphone for this production, which was supervised by D. W. Griffith, adds to the box office possibilities of this money-making production.

"The Confession" Arouses Big Interest in Mid-West

REPORTS continue to arrive at the New York offices of the National Film Corporation concerning the manner in which middle-west exhibitors are receiving "The Confession," adapted and produced from Hal Reid's stage play of the same name. "The Confession," is said to be a tragic story, the sadnes of which is tempered with some genuine comedy of human interest.

Joe Brandt, who is touring the West, is disposing of territorial rights for the picture rapidly. Upon his return to New York he will take over distribution and exploitation of "Hearts and Masks," from the novel by Harold MacGrath, in which pretty Elinor Field is starred, supported by Francis McDonald and Lloyd Bacon. Miss Field has made such an impression upon National executives with her work in the MacGrath story, that she was cast for the chief feminine role in "The Kentucky Colonel," now under production at the National studios.

New Distributing Organization May Release Only Short Reel Subjects

JOHN JOSEPH HARVEY, producer and director, who is responsible for the production of the Ernest Truex Comedies, is reported to be negotiaitng with a group of prominent film folk who are about to launch a new film distributing organization to be exclusively devoted to the exploitation of short reel subjects. The consummation of the plan and the actual inception of the organization, it is said, are being held in abeyance until the reported information that a larger distributing medium will, upon the completion of its present contracts with comedy and other short-reel producers, discontinue releasing one and two reel subjects, is confirmed.

Definite information as to who are the individuals sponsoring the contemplated organization is not available, although they are known to have been active in the state rights field and are reported to be in a position to finance the venture. In a general way, the plan is to take over or contract with an independent exchange in each of the major cities to handle only one and two-reel products. In all probability each of these offices will be known as the Comedy Exchange.

Names Not Disclosed.

The report further indicates that the promoters are in a position to and already do control a number of known brands of short-reel productions, and it is not unlikely that Mr. Harvey, who produced the Briggs Comedies and the Truex Comedies, will either contract to produce comedies for the organization, or acquire the product of other short-reel producers for release by them, or both.

Mr. Harvey has stated that he has been called into conference with the sponsors of the plan, but could not give their names or any information other than that already given above, until further developments made it permissible. As to the plan to organize a distributing medium to specialize on "short stuff," Mr. Harvey was keenly enthusiastic and stated that he would consider it an excellent step on his part to become identified with it.

If You've Cute Dimples, You're Quite Out of Luck

IF YOU look like Joan in "The Branding Iron" and if you have average intelligence here is your chance to go into motion pictures. The Goldwyn company has accepted Katherine Newin Burt's romance of the East and West and preparations are being made on a big scale for its screening at the Culver City studio. There is just one difficulty—that is someone to play the part of the heroine.

Because none of the screen's stars are "typed" for the part, the Goldwyn company is sending out broadcast a request that all young women who can look the part will send in their photographs. A committee composed of Samuel Goldwyn, Rex Beach and George Mooser will select the young woman who seems best fitted for the part.

If you are small and dimpled and "cute," it will be a waste of time to read further, because Joan had a long, strong body. Her head and throat had the massive look of marble. "Her face and throat were purely classic—eyes gray and wide and as secret in expression as an untamed beast's."

In the early part of the book her face is described as "rather heavy because unlit from within, but built on lines of perfect animal beauty." It is necessary, however, that the girl playing Joan, should have a face capable of expressing strong and fleeting emotion, because she goes through so many and such varied experience before her story is told, and suffer great agony as well as rapturous happiness. Her hair is black and other details are "a long sweep of jaw, wide brow, straight short nose, a throat round and long."

"Luck of Geraldine Laird" Has Strong Human Appeal

PICTURES may come and pictures may go, but it is the firm belief of Edward Sloman, who is directing Bessie Barriscale in "The Luck of Geraldine Laird" from the book by Kathleen Norris, for Robertson-Cole, that the type of play which will live as long as motion pictures live is the one which has the touch of human interest and heart appeal.

"People are curious beings, always reaching and striving for something just out of their grasp, forever thinking that the something worth having lies just over the hill," said Mr. Sloman. "But it usually turns out that that which they thought was so desirable from a distance is no finer than that which they have close to them. It is then that they turn from the chimera of dreams to the real and the true.

"And, this so typical of material things in life applies equally to the amusement world. There are times when we crave the spectacular, the big, the thrilling, the exciting. But one tires of being constantly fed on whipped cream and candy, and then it is that one turns with grateful relief to things perhaps not quite so showy, but wholesome nevertheless, and which live in one's memory long after the pomp and glory of greater things are forgotten.

"Bessie Barriscale's forthcoming production is just such a story, for it has all the elements of real worth heart interest and human appeal. One actually lives and suffers with Geraldine, the simple, fresh little country girl, who because of her contented outlook upon life, which to her consists of her husband and babies, fails to see that in order to be big and broad one must keep abreast of the times."

Leatrice Joy
Plays opposite Bert Lytell in his Metro Screen Classic, "The Right of Way."

Latest De Mille Picture to Have New Color Effects

WHEN "Why Change Your Wife?" the latest of the Cecil B. De Mille special productions, reaches the screen, the public will be given an opportunity to witness some color work which marks another step forward in the artistic and technical advance of the motion picture.

"Why Change Your Wife?" is in no sense a natural-color production, nor does colored photography figure in it. But some beautiful night scenes have been glorified by the addition of hints of color. The process involved is the special property of Famous Players.

To Heighten Emotional Effects.

Although details on this patented process are lacking, it is understood that it is a combination of chemical dyes and specially planned photography. Its possibilities are said to be practically unlimited, and the samples developed by the staff of the Lasky studio apparently verify this statement.

According to Cecil B. De Mille, who is the first to make use of the process, its chief value lies in its possibilities for heightening artistic lighting effects. The director-general of the Famous Players-Lasky Corporation is inclined to be skeptical regarding its use for general production work, but he is enthusiastic on the subject of the emotional effects which may be achieved by its incidental use in certain scenes, as in "Why Change Your Wife?"

Knapper Elected President.

Owing to the departure of Louis Reichert for New York to accept an important post with the United Artists, it has been necessary to hold a meeting of the San Francisco Film Board of Trade, of which he was president, for the purpose of electing officers. H. L. Knapper, manager of the local Select office, was chosen to the post vacated by Mr. Reichert and Charles Rosenthal, Jr., was chosen vice-president. The membership of this organization includes practically all the local film exchanges and its work is along broadly conservative lines that is meeting with the approval of exhibitors in general.

"Nineteen-twenty will be the banner year for moving pictures."
—A. S. Kirkpatrick.

Harry Cohn Goes West to Supervise Making of Hall Room Boys Comedies

IN keeping with recent announcements regarding plans for the development of Hall Room Boys Comedies, Harry Cohn, secretary and treasurer of the company, will leave for the West Coast after the holidays to take over supervision of production. This follows arrangements for broader exploitation of the comedies in New York, where a publicity bureau has begun operation in co-operation with exchanges which are handling the releases. Mr. Cohn will be in Los Angeles indefinitely, while the New York end will be in the hands of Jack Cohn.

In the meantime, the Cohns have started several new exploitational aids for the Hall Room releases. Weekly sales letters are supplied each exchange, as well as the regulation publicity aids.

The Cohns are in possession of numerous letters and wires from pleased exhibitors. The constant improvement of the releases has been marked in all sections, and although they have been popular, the Cohns have determined to bring about even greater development.

Gouverneur's New Theatre Contracts for Fox Service

SPECIAL advices from its exchange office at Buffalo, N. Y., inform Fox Film Corporation that a contract has been closed with J. Claire Carpenter, who is building a picture theatre in the city of Gouverneur, N. Y.

Mr. Carpenter plans to make his new house, which will be called The Gralyn, the last word in modern theatre design and construction, fitted with every possible comfort for his patrons. Work was started on the structure the last week in August, and according to reports of the contractors, the building will be ready for opening on January 15.

No definite decision has been made regarding the screen production which will be used to open The Gralyn, but among several big season successes now under consideration is the William Fox adaptation of Longfellow's "Evangeline," a classic of the screen.

Judging from the plans of Mr. Carpenter, The Gralyn will put Gouverneur conspicuously on the film map.

Ray C. Smallwood Has Had Wide Directorial Experience

RAY C. SMALLWOOD, although only thirty years of age, is one of the pioneers in the picture industry.

In the spring of 1908, Smallwood began the manufacture of pictures in Cincinnati under the name of the United States Film Company.

The following year Smallwood joined the forces of the old Imp company in New York as a cameraman and remained with that organization until Thomas Ince, who was then an Imp director, left to produce the original "Bison 101" brand for Kessel & Bauman. He journeyed to the Coast with the Bison 101 outfit.

Smallwood left Thomas Ince to take a directorship with Universal, and later left that company to embark upon a career as an independent manufacturer.

Two years ago Smallwood joined the Metro forces as head of the photographic and laboratory departments. He retained this connection until recently, when Director General Karger assigned him as a director of special features.

"The Tong Man" Receives Warmest Praise of Critics

THE TONG MAN," featuring Sessue Hayakawa, is gaining wide approval, according to reports received at the home office of Robertson-Cole. Although this picture was given to the trade but two weeks ago, more prints were made necessary by the volume of first-run business on this Chinese melodrama.

A pre-showing of this latest Robertson-Cole release at Loew's New York Theatre satisfied the producing company as to what reception "The Tong Man" would receive. So satisfactory were the previews of the critics that Robertson-Cole inaugurated a separate advertising and publicity campaign using their views as a basis. Every Robertson-Cole exchange has successfully conducted a special campaign to put this picture over, and from the number of bookings already received all previous Hayakawa records should go by the boards in this latest release.

"I am honest in my belief when I say that 'The Tong Man' is the best picture I have ever starred in. The story is truly dramatic and the settings and locals are in keeping with the Chinese touch. I agree with Clyde C. Westover, the author, that the film is in direct keeping with the tense moments of 'The Dragon's Daughter,' the book which was adopted for the screen by Richard Schayer, one of the best known experts on Chinese customs."

The above was the report sent to Robertson-Cole at the perview of "The Tong Man" at the Haworth studios in California. William Worthington directed the latest Hayakawa success.

"Deliverance" a Timely Picture for Christmas

PROBABLY the most welcome Christmas present lovers of moving pictures will receive this year is George Kleine's presentation of the famous blind and deaf Helen Keller in the remarkable photo story of her life, entitled "Deliverance." Fully twenty-five companies will be launched by Christmas time, and although it is a big production, Mr. Kleine has decided to offer it as a popular priced attraction so that every man, woman and child can afford to see the picture of "The Miracle Woman," so often called "the eighth wonder of the world."

"Deliverance" is entertainment pure and simple with a lot of humorous and human situations as well as a number of beautiful scenes. It reaches the heart and mind, too. Aside from Helen Keller's astounding performance there are some fine bits of acting done by children seven and eight years old. Acting that if kept up in the same proportion during their lifetime will make Etna Ross and Tula Belle popular stage favorites twenty years hence.

"Deliverance" is presented in eight reels divided into three acts representing the childhood, maidenhood and womanhood of Helen Keller.

Triangle Picture Gets Big Trade View in Philadelphia

MORE than 2,300 men representing the industry in Pennsylvania crowded into a 2,000-seat theatre to see a trade showing of "The Flame of the Yukon," the Thomas H. Ince production featuring Dorothy Dalton, which is being released through Triangle.

This was one of the largest trade showings in the film history of Philadelphia. Not only exhibitors from the entire state were present, but film salesmen and exchange employes from competing firms were among the invited guests. Enthusiastic comment was heard on all sides.

Immediately following the showing fifty-three theatres booked the picture. The majority of these are first run houses in their districts and many of these bookings are for big runs. Mr. Rosenthal, manager of the Model Theatre, a first run house in South Philadelphia, who had previously refused to book "The Flame of the Yukon" on account of having already contracted for pictures far in advance declared: "Some picture! I felt like a kid again, clutching the arm of my chair all through the fight." Mr. Rosenthal booked the picture for three days.

Melford to Make Special Paramount-Artcraft Plays

THE somewhat limited number of picture directors who can be said to have really arrived at the forefront of their profession has been augmented by the accession of George H. Melford to this enviable position, according to the announcement just made by Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation.

"Mr. Melford," said Mr. Lasky, "has just signed a long term contract with our organization to produce George H. Melford Special Pictures for Paramount-Artcraft. The first of these is 'The Sea Wolf,' adapted by Will M. Ritchey from Jack London's notable novel, and which I believe will fittingly signalize Mr. Melford's entry into the highest class of directorial activity.

"Previously he had completed 'Everywoman,' the spectacle created from Walter Browne's play.

"Following 'The Sea Wolf,' which was a totally different type of picture and yet demanded almost an equal amount of care in its production, I am able to announce that Mr. Melford will next produce a screen version of the popular Western play. 'The Round Up.'"

Leah Baird Working on New Play.

Leah Baird, who is starred in the Gibraltar Pictures, "Cynthia of the Minute," now in production at the Leah Baird Studios, Cliffside, N. J., is at work on the continuity of a story written by herself, which is based on a Greenwich Village romance. The play is a comedy, though there are tears as well as laughter in it.

Selznick Reviews and Anticipates In Considering Two Active Years

THE year is drawing to a close and it is well to strike a balance and set down in recapitulation in the activties for the past year. To summarize the history of his labors is the purpose of L. J. Selznick in making the following announcement:

"Our productions and policies must have had support, as evidenced by the fact that the Selznick Pictures Corporation has accomplished tremendous things during 1919. A brief resume of what we have done during the past twelve months should make it easy to visualize what we will do in the months to come.

"To prepare for the production of pictures of even a higher degree of box-office values, ground has been broken for the largest and most fully equipped cinema studio in the world. New stars have been added to the Selznick roster who have forged to the very foremost ranks among the great artists of the screen.

"The business and exploitation forces have been doubled. Keen, alert showmen of experience and reputation have materially assisted the exhibitors throughout the country in securing the maximum of patronage for their theatres.

"I extended my personal activities in the distribution and releasing of pictures during 1919 by forming with Briton N. Busch, the Republic Distributing Corporation. This organization will distribute Prizma Pictures, Kinograms and features bought from independent producers.

"I also formed a partnership with L. Lawrence Weber, this organization to be known as Weber Productions. Mr. Weber is no newcomer to the motion picture field, as he introduced Petrova to the screen.

Forms Exhibit Organization.

"The National Pictures Theatres, Inc., was also born during 1919 for the purpose of taking the exhibitors of the country into a sustained co-operative partnership with me whereby we are enabled to get together on a profit-sharing basis. The creation of this organization grew out of my gratitude for what the exhibitors have done for me.

"I believe that the picture should be separate and distinct from production and distribution end. For such organizations that attempt to incorporate into one body, the ownership of theatres with picture manufacturing and distribution I can see only failure.

"The absolute futility of combining the production of pictures, their distribution and the operation of theatres will, in my opinion, become apparent during the coming year. They approach a herculean task.

Start Work on "Woman God Sent."

"The supply of pictures in no way meets the demand and there is suffijcient profit for the producer and distributor who limits his activities to that particular branch of the business, and that alone. Such corporations as have pursued this policy, will find in the end that they are not picture men, but will become real estate operators. Such organization can only control a limited number of theatres. Possessing 300 theatres does not control the field nor tend to make friends with the 15,000."

Work has been started on "The Woman God Sent," at the Fort Lee studio. This is Zeena Keefe's first starring vehicle for Selznick. The story is by Sophie Irene Loeb, and Larry Trimble is directing it.

String Orchestra for Capitol.

Edward Bowes, managing director of the Capitol Theatre, New York, announces that it has been decided to substitute a string orchestra for brass. To this end, upon the termination of the contract with Arthur Pryor, which expires in a week, a large orchestra will be installed. The selection of this orchestra has been placed in the hands of Nat W. Finston—named in the announcement as the new musical director of the house—who comes to the Capitol from the Rivoli-Rialto group.

Popular Polish Actress Engaged By Selznick for Leading Role

THE artistic acumen which L. J. Selznick has always exhibited in selecting casts for his photoplays has again been exemplified in the acquisition of Mlle. Halina Bruzovna, the celebrated Polish actress, for the leading role in Herbert Kaufman's "The Faded Butterfly," which is now being filmed at the Fort Lee studio.

Although coming to America practically unheralded, Mr. Selznick knew of her career and her four years' as leading artist for the Sphinx Film Company of Warsaw. He immediately engaged her for the part of the selfish wife who turns to her husband too late for happiness.

Mlle. Halina Bruzovna
Noted Polish actress in Selznick's "The Faded Butterfly."

To Be Seen on Stage and Screen.

Mlle. Bruzovna has received offers from Broadway theatrical managers, but until she perfects her English she prefers to remain in pictures. It is her intention to divide her time between the screen and stage, as she did in Poland. Her foreign pictures were both features and serials. Having already a fine motion picture following abroad, the Selznick organization congratulates itself upon having secured her, realizing that the foreign rights of her pictures will be worth more than were the same pictures to be offered without such a distinguished European artist in the leading role.

"The Faded Butterfly" is one of the editorials in celluloid which will comprise Herbert Kaufman's Weekly, as the Selznick series is called. Leighton Osmun, the well-known dramatist, is in charge of the transfer of these interesting Kaufman newspaper features to the screen. As Mr. Kaufman has a following of millions of readers through his page syndicated each Sunday in leading American newspapers, the pictures will have a ready reception.

From One Studio Pile to Two Square Blocks of 'Em

AS AN example of the growth of the Famous Players-Lasky Corporation's West Coast studio in Hollywood, it is interesting to recall that it was just six years ago December 6 that Cecil B. De Mille and Fred Kley left New York for Hollywood to start the Jesse L. Lasky Feature Play Company studio. The organization had been perfected in New York with Mr. Lasky, who went west later.

The studio then consisted, when actually in existence, of one building, which contained beside the executive offices the carpenter shop, dressing rooms, scene painters' dock and property room. There was a stage measuring 22 by 35 feet.

Now Covers Two Blocks.

The present director general, Cecil B. De Mille, with Mr. Kley, who is now studio manager, arrived in Los Angeles on December 11. On December 29 the first scene was shot for the first Lasky production, "The Squaw Man." Only recently Mr. De Mille again produced this picture and comparisons between the two evidenced the growth of the industry in the matter of detail and investiture.

Several months later, William De Mille, brother of C. B. De Mille, arrived to do scenario work. He had a small office built and was afterward transferred from one new structure to another until the present scenario row was constructed and his picturesque office and study built.

To-day the studio covers two square blocks; it represents an investment in buildings, land and equipment of probably more than $1,500,000. In addition there is the Morosco studio on Occidental Boulevard.

The Lasky studio is devoted to Paramount-Artcraft pictures, with eight or nine companies working and a vast force of people employed. Thus does time bring changes in this fifth largest industry.

"Checkers" Races Through a Week At $2 Prices in Fairbanks, Alaska

"CHECKERS" is having a checkered career. The William Fox feature production has scored the same success in Alaska that it scored on Broadway, New York. Playing at R. A. Thorne's theatre in Fairbanks, it established a record for continuous runs in Alaska and also for admission prices. Two dollars was charged and "Checkers" ran for an entire week, with daily matinees.

Before the rivers froze Thorne placarded the towns for 100 miles around Fairbanks with the announcement that some time about Christmas "Checkers" would be shown in Alaska. When a telegram from the Seattle branch of Fox Film Corporation informed him that the print had left Seattle on a steamship bound for Cordova, Thorne wired to every town in interior Alaska that the great photoplay would open in Fairbanks on December 5 and that two performences a day would be given for one week.

Charged $2.00.

Thorne's Theatre is the only one in Fairbanks. It seats 500. Fairbanks has a population of 3,000. It has been the policy of the theatre to change the program daily, give no matinee and two evening performances. Only once before, when "The Birth of a Nation" was shown there, had this policy been changed. For "Checkers" Thorne announced fourteen performances, one each afternoon and one each evening for a week. He stated in full-page advertisements in the Fairbanks' papers that the price of admission would be $2 and that there would be no reduction during the week.

From miles around the people flocked to Fairbanks. The federal court was in session at the time and many visitors and witnesses were in Fairbanks. One man traveled 120 miles behind his dogs to see the Fox production. Indians, Esquimaus, Americans and foreigners, all flocked to the theatre. The thermometer registered 45 degrees below zero but the people came.

Besides the cost of renting the picture for four weeks, for the journey between Seattle to Fairbanks requires ten days each way as a minimum at this time of year, Thorne paid $1.50 a pound for a seventy-five-pound case each way, a total express bill of $225 for the transportation of the film alone. Five nights of the seven he displayed the S. R. O. sign.

Four Weeks More to Finish "The Beautiful Beggar"

ALTHOUGH Tod Browning has already spent almost five months on the production of "The Beautiful Beggar," Universal's forthcoming special starring Priscilla Dean, he has wired the New York office it will be four weeks before the final scene has been shot.

The picture is based on H. H. Van Loan's story of Constantinople, "The Virgin of Stamboul," and its principal figures, aside from the title role, are portrayed by Wallace Beery, as the sheik, Wheeler Oakman as the Captain of the Black Horse Troop, Edward Burns as the American tourist, E. A. Warren as a Turkish merchant, Clyde Benson as a diplomat, Eugenie Forde as the mother and Ethel Richie as the favorite of the harem.

The splendor of the Arabian Nights, the charm of the mysterious East, the filth of Stamboul, the majesty of the Sahara, the romance of the latticed balconies, the magnificence of the harem—all are reproduced in this photoplay. Set after set has been constructed for this production until the vast panorama of Universal City is dotted with picturesque bits from Turkey, Arabia and other oriental lands.

Vote to Affiliate with U. S. Commerce Chamber

AT the regular Thursday gathering of the Associated Motion Picture Advertisers last week at the Cafe Boulevard the recommendation of the board of directors that the association affiliate with the United States Chamber of Commerce was put to the vote and carried. The resolution followed an address delivered to the Association at a recent luncheon when a representative of the Chamber from Washington urged upon the Motion Picture men their cooperation with the parent body.

Despite the fact that limitation was placed upon discussion and business to be transacted by the fact that members were cutting the luncheon recess down to offset in some degree business hours lost by reason of the early closing order arising from the coal situation, progress was made with the agent before the members. A motion that the association contribute from its funds to the hospital subscription campaign current in New York was unanimously carried, and treasurer C. F. Yearsley was directed to send the association's check for the sum voted.

While on the subject of money a discussion arose as to the advisability of changing from quarterly to semi-annual payment of dues. Newspaper syndicates formed another subject of discussion at the meeting, and in reply to questions as to the progress toward the adoption of a uniform size for trade papers the sub-committee promised a report at the next regular meeting of the association. Paul Gulick presided.

Curtain!
Madge Kennedy gives an encore in her Goldwyn, "The Blooming Angel."

Village Folks See Selves in Mary Miles Minter Play

MA AND PA and little Johnnie were all on the screen at Dedham, Mass., when "Anne of Green Gables," the first motion picture ever filmed in that Boston suburb, was shown at the town hall recently. The inhabitants of Dedham liked this picture so well, according to J. S. Woody, general manager of Realart, that J. W. Keough, the local exhibitor, has rebooked it for next week.

Mr. Keough proved himself to be a wideawake showman by playing up the "home atmosphere" for all it was worth and it proved to be worth a re-booking of the film.

Mary Miles Minter spent two months in Dedham during the filming of her picture, and during her sojourn there is said to have met most of the 10,433 residents. Mr. Keough remembered this fact when he composed the attractive herald, advertising the showing of the picture. The throwaway shows a picture of Miss Minter, and another of the famous Fairbanks House, around which the story is woven. Mr. Keough advertises the fact that seventy-five townspeople appear in the film and he plays up prominently the appeal: "You dare not miss seeing the girl who captivated Dedham when this picture was being made."

Realart officials are laying stress on the rural scenes of their picture. The appearance of seventy-five townsfolk in the film is only one of the many efforts which were made by Director William Desmond Taylor to get accurate local color from the real residents of the countryside.

Select Picture Opens New Theatre.

Norwich, N. Y., has a new picture theatre; it is called the New Strand Theatre, Adrian E. Ford is the manager. It opened on December 8 with Elsie Janis in "A Regular Girl."

The following wire was received at the offices of Select: "Opened New Strand with Elsie Janis in 'A Regular Girl' with the biggest crowd in the history of Norwich. Crowds stood in the streets for over an hour and a half waiting to get in."

Kiwanis Club Honors Foley.

John J. Foley of the directing staff of the George Walsh Company of Fox Film Corporation, was honored during the sojourn of that company in Tampa, Fla., where the exterior scenes of "The Shark," were taken, by being made guest of the evening at a banquet given by the Kiwanis Club of Tampa as an expression of appreciation of the selection of its city as the setting for the Fox screen interpretation of Thomas F. Fallon's story of the high seas.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

THE whirligig of time has brought surprising changes in the advertising of the moving picture, and in the silent drama's importance on the programs of theatres once devoted solely to vaudeville. Billboards in New York City advertising a Keith house on Broadway recently were covered with twenty-four sheet stands announcing a week's run of D. W. Griffith's "Scarlet Days." This, of course, is nothing unusual. But a type one-sheet pasted over a blank space on the stand had an added meanning to the man on the inside of the game. It read, "Also high class vaudeville headed by ——,' naming a leading light of the original two-a-day houses.

There is food for much reflection and at least one quiet smile in that word "Also."

Here is another page from the book of facts which is also worth pondering over and may furnish another quiet smile:

A picture made in this country, with many of its scenes laid in Spain, was accounted an entertaining and correctly produced photoplay by the screen public of this free and highly enlightened republic. Its success as a box-office proposition came to the notice of a gentleman interested in the exportation of films, and he bought the rights to South America. The day he closed the deal he met a friend and told him of the clever stroke of business he had just concluded. The friend is a Spaniard by birth, and has had considerable to do with films himself.

"What!" he exclaimed, "you have bought that picture for South America? You will lose every penny of your investment! It was a big success here, but it is full of mistakes that people whose ancestors came from Spain will recognize at once. The costuming—the local color—they will laugh at them. You have thrown your money away."

Now for the sad sequel: It was too late to retreat, and the picture went the round of the South American movie houses—and repeated its success in this country. In the language of the street "They ate it up." The exporter's Spanish friend could not believe his own ears.

"But the mistakes!" he exclaimed; "I do not understand why they should applaud such a picture!"

"Because there is nothing wrong with its human interest, is the way I figure it out," replied the exporter.

That sounds like the right answer.

WEITZEL.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

IN THIS ISSUE.

Adventures of Ruth (Pathe).
Everywoman (Paramount-Artcraft).
Jinx (Goldwyn).
Luck in Pawn (Paramount-Artcraft).
My Husband's Other Wife (Pathe).
Toby's Bow (Goldwyn).
The Golden Shower (Vitagraph).
The Lion Man (Universal).
The Web of Chance (Fox).
Wanted—A Husband (Paramount-Artcraft).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Jinx"

Circus Life Amusingly Presented in Goldwyn Production Starring Mabel Normand.

Reviewed by Edward Weitzel.

THE lure of the sawdust ring is spread thick all over the "Jinx," a Goldwyn picture that has Mabel Normand for its star and displays her in a character that she has made her own on the screen. Jinx is a first cousin to Mickey and has the same amusing combination of rough and ready manners and genuine goodness of heart. Circus life as it is known in a one-tent show takes up about half of the action, the other scenes being built around small town types and happenings. There isn't much by way of plot in the story, but the human interest underlying it is sufficiently real to win sympathy for the little circus drudge who is forced to run away from the brutal manager and who finds a home with a gentle old maid and her large family of adopted children.

The comic incidents are plentiful in number and easy to laugh at, and there is never a moment in the picture when something entertaining is not taking place. Production, cast and the work of the director are excellent. To say that Mabel Normand repeats the success she made in "Mickey" is to place the seal of high praise on her performance of Jinx. From the time she is discovered in overalls and a ragged vest touching up the elephant's toenails with lampblack, until Jazbo, the ex-wildman, bribes the children to let him kiss her and so bring the story to a proper ending, Jinx, as embodied by Miss Normand, is a comic figure of large laughter compelling proportions, relieved by touches of equally potent pathos.

Cast.

The Jinx.....Mabel Normand
"Slicker" Evans.....Cullen Landis
Rory Bory Alice.....Florence Carpenter
Aunt Tina.....Gertrude Claire
"Bull" Hogarth.....Ogden Crane
Judge Jepson.....Clarence Arper

By Shannon Fife.

Directed by Victor L. Schertzinger.

Photographed by George Webber.

The Story.

Born to circus life and christened Jinx by the manager of the small tent show she and her father were traveling with when her only parent sickened and died, the heroine of Shannon Fyfe's story has known nothing but kicks and cuffs, and is blamed for the hard luck which has stuck close to the circus. The star of the aggregation is a dancer billed as Rory Bory Alice. She makes a demand on the manager for back salary and when it is not forth coming deserts the show.

Her act is the big feature that is to convince two possible "angels" that the circus is worth purchasing. Jinx has always been a mere helper, but she sees a chance to become a real performer and "cinch the coin." She discards her overalls and boots and gets into the dancing costume. Her appearance is not a success, and the manager chases her from the lot.

Jinx never stops running until she finds shelter in the barn belonging to a motherly old maid who has adopted a houseful of orphans. She takes in Jinx, and the new member of the family is a regular three-ring circus to all the youngsters until the manager, maddened by liquor, tries to drag the girl away. A champion appears in the person of Jazbo, the wildman of the show, and the brutal circus owner is soundly thrashed and then arrested by the old maid's sheriff admirer. There is another thread to the plot, involving the sheriff and the real Rory Bory Alice; but the old chap gets the foster mother of the ready-made family to accept him, and Jinx says yes to Jazbo when he puts the same question to her.

Program and Exploitation Catchlines: Amusing Presentation of Circus Life—a Picture for Everyone to See.

Lovable Mabel Normand in a Picture Replete with Human Interest and Humorous Situations—"Jinx."

Highly Entertaining Circus Story with Vivacious Mabel Normand in the Stellar Role.

There's Elephants—Saw-Dust Rings—'N Everything in "Jinx" Amusing Story of Circus Life with Mabel Normand.

Exploitation Angles: Just tell your patrons you have Mabel Normand in a circus story. That is about all they need to know, but tell them in every way possible. Circus your lobby, use plenty of posters and get the circus cuts for your newspaper work. And brag about the picture. Tell your patron it is worthy to stand alongside of "Mickey" and "Sis Hopkins."

"The Last of His People"

Romantic Drama of Canadian Northwest Provides Mitchell Lewis with Sympathetic Role.

Reviewed by Margaret I. MacDonald.

IN many respects "The Last of His People," written and directed by Robert North Bradbury, is a commendable production. Its scenes, laid in the forests of the Canadian Northwest, have been photographed in a land of big trees, mountains and rivers, and lack nothing in the way of atmosphere. Mitchell Lewis, the featured member of the cast, while he maintains the stolidity of countenance and dignity of manner characteristic of the American Indian, is rather too mature in physique for the role of the young Indian, Wolf Briggs.

The action of the picture does not attain any great speed. The theme is morose, and some of the characters are not well developed.

Catherine Van Buren and Yvette Mitchell are attractive in the leading feminine roles, and Harry Lonsdale as Anthony Briggs does commendable work. There is a picturesqueness about the production that will win favor with the majority, and its box office pull should be about the average.

Cast.

Lone Wolf } Wolf Briggs } .....Mitchell Lewis
Anthony Briggs.....Harry Lonsdale
Na-ta-le, Wolf's sister....Yvette Mitchell
Yvonne Lacombe....Catherine Van Buren
Robert Lacey.....J. J. Bryson
Reynard Lacey.....Eddie Hearn
Baron Bonart.....Joseph Swickard

Written and directed by Robert North Bradbury.

Length, 5190 feet.

Story.

The story of "The Last of His People" has for its theme the romance of a young Indian whose people have died of the "spotted sickness." The young chief, Lone Wolf, and his sister, Na-ta-le, adopted in childhood by Anthony Briggs, a woodsman, have been given a rudimentary education by him, and have learned to live after the fashion of white people.

Previous to adopting the Indian children, Anthony Briggs was deserted by his wife, who fell in love with a stranger, Robert Lacey, and accompanied him to the city only to be left to die in poverty. His child, Yvonne, grown to womanhood, is discovered later as an artist among the Bohemian set, with the son of the man who wronged her mother numbered among her admirers. Baron Bonart, of her set, invites her along with the rest of the party to spend some time at his hunting lodge in the Canadian Northwest. By accident she meets Lone Wolf. Bonart wagers that she cannot number the Indian among her collection of broken hearts, and she straightway decides to win the wager, starting with the painting of his picture. When finally Wolf finds himself the object of a joke, he decides to go his own way.

In the meantime, Reynard Lacey has been making love to Yvette, Lone Wolf's sister. Yvette's foster father, on discovering that she is being secretly courted by the son of the man who wronged him, forbids her to see Lacey. One day he calls at the house, and in the struggle with the old man accidentally shoots the girl, who dies shortly afterward. Lone Wolf pursues Lacey for miles through the woods, comes up with him and, in a fight, throws him over a steep precipice to his death.

Yvonne seeking Lone Wolf to ask his forgiveness learns that Briggs is her father. The story ends with the Indian's avenging of the death of his sister.

Program and Exploitation Catchlines:

"The Last of His People" Features Convincing Mitchell Lewis in the Role of An Indian.

Romantic Drama of the Canadian Northwest with Love as the Underlying Theme.

"The Last of His People"—a Picturesque Production Featuring Mitchell Lewis.

Mitchell Lewis in a Story of the Canadian Northwest—a Picture That Will Thrill.

Exploitation Angles: Play up Lewis and make a fuss over his previous successes to remind your patrons, unless you have shown him lately. It has been some time since his last previous picture was released and you may need to give some brief reminder. Then tell that this time he plays an Indian instead of a French Canadian and arouse interest in the change of line.

"Wanted—A Husband"

Paramount-Artcraft Presents Billie Burke in a Story Well-Suited to Her Personality.

Reviewed by Louis Reeves Harrison.

FOUNDED on "Enter D'Arcy," a serial story published in Collier's, written by Samuel Hopkins Adams, "Wanted—A Husband" starts off like a novel, but develops toward the last into a true comedy situation. The main idea is that of a girl who has no fiance,

Drawing, But Not at All Bored.

Billie Burke in a sketch scene from "Wanted—a Husband," a Paramount.

and conjures up an imaginary one, but a man really appears to fit the role, an acquaintance of hers in disguise, and a practical joker converts her solitary honeymoon into a real one with some amusing consequences. From the first, the part suits Billie Burke. She is shown as a girl working for a living, but so careless about her clothes and general self-expression that she is dubbed a "spoiled job" by the betrothed of one of her two room mates.

She doesn't know how to unscramble the bad mess she has made of herself, but a fortuitous draft from a relative and some wise advice from a lady who knows sets her right, and the transformed girl is the one in which Billie becomes recognizable as her dainty and charming self.

Margaret Linden as the wise friend and Mrs. Priestly Morrison as a housekeeper greatly enhance the life of the story, and the supporting cast as a whole is good. As shown at the Rialto the story moved slowly during the early reels, but caught attention toward the last, with some laughter. A fair entertainment.

Cast.

Amanda Darcy Cole .....Billie Burke
Jack Remsen.....James L. Crane
Gloria Green.....Margaret Linden
Tom Harmon.....Charles Lane
Paul Wood.....Edward Lester
Holcomb Lee.....Bradley Barker
Maude Raynes.....Helen Greene
Helen Barlett.....Gypsy O'Brien
Andy Dunn.....Kid Broad
Veronica .....Mrs. Priestly Morrison
Hiram .....Frank Goldsmith

Story by Samuel Hopkins
Scenario by Clara S. Beranger.
Directed by Lawrence Windon.

The Story.

Darcy Cole wanted a husband for show purposes only. Her two room-mates had become engaged and she was compelled to invent a fiance in order to keep up with the procession. She finds a name in Burke's Peerage that suits her, that of an English Lord, and her wise girl friend Gloria Green provides a photograph, that of an acquaintance made up as a lord for college theatricals. She also guides Darcy in the pursuit of a complexion and more becoming attire.

In the course of time Darcy's girl friends are wedded and each makes arrangements unknown to the other to spend the honeymoon at the bungalow of a mutual friend, also a practical joker. Darcy decides for an elopement with her imaginary lord, and Jack Remen, who makes up so cleverly is induced to play his part, so the honeymooners, real and pretended, six in number, arrive at the practical joker's bungalow in succession and are assigned bedrooms by Veronica, the housekeeper.

Veronica has been reading of Gentleman Jack, a burglar, and is distrustful of Jack disguised an an English Lord and faints away when she accidentally sees him remove his make-up. All the ensuing confusion is cleared up when the owner of the bungalow, the practical joker, arrives with Darcy's wise friend, the fourth couple on a honeymoon, and Darcy and Jack, already interested in each other are persuaded to make the pretended honeymoon a real one.

Program and Exploitation Catchlines:

The Story of a Girl Who "Wanted—A Husband" and Got One After Many Trying Experiences.

What Would You Do If All of Your Girl Friends Were Planning Honeymoons and You Too "Wanted—A Husband" Like Theirs? See What Billie Burke Does in Her Latest Picture.

"Wanted—A Husband" Adapted from the Widely Read Story "Enter D'Arcy" Gives Billie Burke A Pleasing Role in an Entertaining Play.

Exploitation Angles: This title will lend itself well to teasers. Follow this by identifying the play as Mr. Adams' story in Colliers and work the points presented. These are many, the transformed dowd, the quartet of honeymoon, the girl who invented a husband and the girl who goes on a solitary honeymoon with a fictitious husband. Play all of these points in succession if you have time. If not, pick out the best angle for your patrons and stick to that.

"The Lion Man"

New Universal Serial Provides Stirring Melodramatic Situations of General Appeal.

Reviewed by Robert C. McElravy.

THERE can be scarcely a question of the success of "The Lion Man," a new Universal serial, adapted from a story by Randall Parrish. It is a well made production, adhering closely to certain standards of serial con-

struction which have brought good results in the past and undoubtedly will for a long time to come. After all, in the continued yarn of adventure, there is bound to be more or less formality of presentation. The plot is preferably a simple and clear complication of events, such as we have in this subject, and then there are the swift movements strung along at intervals, and a thrilling climax for each chapter.

Kathleen O'Connor proves an excellent selection for the heroine Stella Donovan, a newspaper girl sent out to cover the story of the Cavendish Circus being given by a millionaire named Frederick Cavendish. A series of exciting events occur during this circus, and Stella finds herself involved in a number of adventures. The supporting cast is a strong one, including Henry Barrows, Jack Perrin and Gertrude Astor.

The first nine chapters of this serial thus far seen by the reviewer open up a great number of new stunts, many of them original and calling for great personal heroism on the part of the participants. Most of the action occurs out of doors, and the action is at all times kept at high speed.

Cast.

Jim Westcott.....Jack Perrin
Stella Donovan.....Kathleen O'Connor
Frederick Cavendish.....Barney Sherry
Enright .....Henry Barrows
John Cavendish.....Robert Walker
Celesta .....Gertrude Astor

Story by Randall Parrish.
Adapted by Joe Brandt and William Pigott
Scenario by Karl L. Coolidge.
Produced by Jack Wells.

The Story.

Stella Donovan, in "The Lion Man," is a girl reporter, sent out by her newspaper to cover a society circus being given by a millionaire named Frederick Cavendish. The circus is an exclusive affair, and reporters are not allowed, but Stella cleverly contrives to assume the role of one of the lady performers. She even carries out the wire-walking act of the performer she is impersonating.

While engaged in filling this role Stella overhears a plot against Frederick Cavendish, who has just made a will disinheriting his nephew, John Cavendish. The latter and a tricky lawyer, named Enright, are in the plot, assisted by an actress, Celeste La Rue. Their plan is to make away with Cavendish and then destroy the will, in order that John Cavendish may come into the property.

Jim Westcott, a young mining man from Arizona, comes to see Frederick Cavendish on business. They quarrel, and later Westcott is falsely suspected of having killed Frederick Cavendish. The latter disappears during a fire in his home and is thought to be dead. Stella and Westcott unite forces and try to recover the will. They meet with many perils at the hand of Enright and his followers, and are assisted at crucial moments by a strange being known as the Lion Man.

"The Golden Shower"

Vitagraph Presents Gladys Leslie in a Drama of Unjust Suspicion.

Reviewed by Louis Reeves Harrison.

GOOD use has been made of the material in "The Golden Shower" to tell an interesting story. The earlier scenes admit of picturesque ensembles, and dances of shapely ladies in tights and filmy garments. The cast is generally good. Gladys Leslie is effective in the role of a young dancer, made a social outcast by a tainted inheritance. Robert Cummings is strong as a millionaire rake, and the other parts are acceptably filled. Taken altogether, "The Golden Shower" offers an interesting entertainment, a story of definite value to any program.

Cast.

Mary .....Gladys Leslie
Broadway Campbell ....Robert Cummings
Lester .....Frank Morgan
Helen .....Estelle Taylor
Gaby .....Corrine Barker
Black .....Karl Lowenhaupt

Story by Marie Eve.
Directed by John W. Noble

The Story.

"The Golden Shower" poured on the innocent head of Mary comes through her skill at dancing in college exercises. She attracts the attention of "Broadway Campbell," whose vast wealth has led him to believe that every woman has her price. He lures the girl on through alledged professional engagements until she is induced to dance at his house. He attempts to invade her locked dressing room, is overcome in the violent effort and succumbs to a fatal heart failure. As a crowning act to his degenerate career he leaves her all his "golden shower" with the stigma it implies.

Sensational papers spread the news until the girl finds herself shunned by those she counted on as friends. She returns to her native town, but the news has gone before her, and she is socially rejected on all sides, even by her father.

Yeomanette's Hornpipe.

Illustrated by Gladys Leslie in her Vitagraph, "The Golden Shower."

Unable to endure the unjust suspicions attached to her name, she adopts a new one and attempts to begin life over again where she is wholly unknown. Fate throws in her way a high-minded young man whom she learns to love. Her heart is committed before she realizes he is the disinherited son of Broadway Campbell.

The young man is bitter against the dancer who dragged down to ignominy his father's name. She defends the dancer, declaring that a grave injustice may have been done. The son is so impressed that he seeks to do justice, and he is in compassionate mood when Mary joins him at his father's home and confesses she is the maligned girl. Young Campbell is on the verge of rejecting her forever, when the very gentleness of her attitude leads him to fuller consideration of her case, and he yields to the promptings of love and justice, reestablishing her through his faith in womanhood.

Program and Exploitation Catchlines: Story of a Pretty Girl Dancer Who is Socially Despised Because of—For the Answer See "The Golden Shower" with Gladys Leslie.

Pretty Gladys Leslie in a Captivating Drama Dealing in Unjust Suspicion. "The Golden Shower" Presents Gladys Leslie in the Role of a Dancer.—A Picture That's Different.

Exploitation Angles: Play up the star, but remember that you have also a colorful story with which to make an appeal. Stage stories almost always appeal, and this should be no exception, so stress the stage angle and tell that it is a page from the life of a little dancer. Play up the stage angle and if you want to go stronger use stuff like "Struggling to get into the little dancer's locked dressing room, he fell dead before door, but she paid dearly for the gold he showered upon her."

"Luck in Pawn"

Marguerite Clark Delightful in Role of Would-Be Artist Saved From Grief by Timely Romance.

Review by Margaret I. MacDonald.

A STORY by Marvin Taylor, light in texture, and bubbling with refined comedy, serves as a vehicle for Marguerite Clark, in her latest Paramount-Artcraft picture. In none of her recent production has her charm of personality had better opportunity of revealing its dramatic possibilities. "Luck In Pawn" permits the play of many emotions, among them anticipation, surprise, joy and disappointment, doubt, fear and also anger, all of which she records with unfailing accuracy.

The story itself has a weakness which evidences itself in the tiara incident, which on close examination has the appearance of being dragged in to aid in the punishment of certain offending parties. This, however, loses weight in the general effectiveness of production. The cast is an exceptionally good one, and Charles Meridith shares honors with Miss Clark in putting across the pretty romance in its attractive summer settings. He plays in finished style the part of the bored young millionaire suddenly awakened to a realization that there is one girl in all the world different from the rest.

Cast.

Annabel Lee.....Marguerite Clark
Richard Norton.....Charles Meridith
Beth Vance.....Leota Lorraine
Cole Bently.....Richard Wayne
Mr. Armsberg.....John Steppling
Mrs. Vance.....Lillian Langdon
Mrs. Norton.....Myrtle Richelle
Mrs. Lee.....Lydia Knott
Mr. Ranier.....Paul Weigel
Mr. Vance.....Thomas D Persse
Tommy Lee.....Pat Moore

Story by Marvin Taylor.
Scenario by Alice Eyton.
Direction by Walter Edwards.
Length—4,451 feet.

The Story.

"Luck in Pawn" concerns the attempt of Annabel Lee, a little country girl, to realize her dreams of becoming a great artist. Encouraged by her mother, a poor widow, she goes to the city to study, but after selling one picture, she is unable to dispose of any more. Hearing that a famous artist is visiting a summer resort nearby, she sends him her best work with a request that he criticise it.

On the advice of a friend she pawns a piece of jewelry and goes to meet the artist personally, and learns from him that her dreams of fame can never be realized. Arriving at the psychological moment when Richard Norton, a friend of the artist is bored with the social life at the hotel, she walks into a romantic situation, which afterward complicates

itself to the extent of forcing her into accepting as a temporary relative the pawnbroker who loaned her money on her locket.

On the persuasion of Norton she agrees to stay over and go for a sail. The pawnbroker, called in on the trail of a thief of the pawn ticket for a tiara belonging to a four-flushing society woman, responds to Annabel's necessity for a relative to finance her stay at the hotel, and pilots her romance to safety.

Program and Exploitation Catchlines:

Marguerite Clark in an Entertaining and Romantic Photoplay.

"Luck in Pawn" Features Adorable Marguerite Clark as a Vivacious Heroine.

The Story of a Girl Who Is In Search of Fame as An Artist.

Marguerite Clark In An Engaging Story of Love and Romance.

Exploitatioon Angles: Play up Miss Clark and tell your patrons that here is more nearly a Marguerite Clark story than any of her recent productions. Drive that fact home fully, and you have sold the story. Use posters to get the name over, and get a good lobby showing, mostly portraits and stills.

"The Web of Chance"

Peggy Hyland Featured in Five-Reel Fox Subject Which Tells of Amateur Sleuths.

Reviewed by Robert C. McElravy.

IN this five-reel Fox production, entitled "The Web of Chance," a light-running detective story is pictured, with a plentiful sprinkling of humorous subtitles. Peggy Hyland appears in the role of a girl sleuth, named Dorothy Hale, and Harry Hamm as the supposed crook, who falls in love with the heroine and turns out to be innocent of any wrong doing. George Dromgold adds to the rather conventional humor of the situations with his portrayal of "Henery," a young man who is making a study of detecting crime, and wears disguises upon various occasions.

The plot is quite thin and has little suspense, yet there is a suspended interest, which is kept alive by the humorous subtitles and the interesting love element. The titles, it should be noted, are not so good at the beginning, but grow upon the observer as the story proceeds, and a number of the later ones will bring laughs.

The opening scenes occur in the office of John Harrison, who operates a detective bureau. Dorothy and Henry are numbered among his employes. Later the story wanders afield and many country scenes are pictured. The crime under investigation is the theft of an estimate from the private files of the Sarsfield Company, involving a million-dollar government contract. Arthur Brown, who is suspected of the theft, turns out to be A. B. Sarsfield, head of the firm. The real thief is an employee of the concern.

Cast.

Dorothy Hale.....Peggy Hyland
Arthur Brown } ...Harry Hamm
Arthur Brown Sarsfield }
John Harrison.....E. B. Tilton
Thorne Potter.....William Mackin
Henry.....George Dromgold
Detective.....Sam Appel

Story by Edgar Franklin.
Scenario by Douglas Bronston.
Direction by Alfred E. Green.
Photography by Frank Good.

The Story.

Dorothy Hale, in "The Web of Chance," is the niece and secretary of John Harrison, head of a detective bureau. Dorothy has aspirations of becoming a girl detective and a youth named Henry, also employed in the office, has similar hopes. Henry is already making a study of the art of detecting and wears disguises when opportunity offers.

While Dorothy and her uncle are enjoying a quiet vacation, they meet a young man named Arthur Brown. The latter falls in love with Dorothy, but is forced to leave the hotel for business reasons before he has made known his affections.

On their return to the city, Harrison is called upon to investigate the theft of a million-dollar estimate, stolen from the private files of the Sarsfield Company. Arthur Brown, supposed employe, is suspected, and he turns out to be the young fellow Harrison and his niece had met on their vacation. Dorothy becomes interested in the cast and undertakes to shadow Brown. She visits his room at a big hotel, where she has taken employment as maid, and later trails him into the country. In the denouement it develops that Brown is really Arthur Brown Sarsfield, head of the contracting company, and that the crime was committed by an employe. Arthur and Dorothy are married by a country justice.

Program and Exploitation Catchlines:

Peggy Hyland in Interesting Story of Amateur Sleuths.

See Peggy Hyland as the Girl Detective in a Convincing Photoplay.

Taking a Peek.

Peggy Hyland's taking no chances in "The Web of Chance" by Fox.

Exploitation Angles: Make the most of Miss Hyland and for the story use the detective angle. Try such lines as "Do you want to be a real detective, with a badge, 'n everything? See how Peggy Hyland did it in 'The Web of Chance.'" In the towns send a man out to work the streets with a supply of false moustaches and beards. Let him change his disguises openly and hand to the interested spectators he attracts cards reading "I'm learning to be a detective. Come and see me (and Peggy Hyland) in 'The Web of Chance' at the (house and date)."

"Toby's Bow"

Goldwyn Presents Tom Moore in a Story of Southern Life from a Popular Stage Play.

DERIVED from a stage production written by John Taintor Foote which had a run of five months at the Comedy Theatre, New York, "Toby's Bow," a Goldwyn picture, presents Tom Moore as an author drinking up the royalties of a successful novel in Greenwich Village when he is advised by his published to go South and brace up. He visits a Southern family, where a young girl is vainly trying to write a novel in order to keep the old home for herself and grandmother. Foote appears under an assumed name, helps the girl to write a novel that will see print and thus saves the family and wins the girl.

This material is rather scant for dramatic interest, unless the types and atmosphere are very delicately correct and appropriate, a result attained in one type alone, that of a faithful colored servant, Uncle Toby, impersonated by Nick Cogley. For the rest, the types and atmosphere might as consistently be that of any part of the country.

Tom Moore seems to be entirely out of his element as an author, except in the earlier scenes. The entire product is obviously artificial, though it provides a bright ensemble or two of a bal masque in that bohemian center, Greenwich Village.

Cast.

Tom Blake.....Tom Moore
Eugenia .....Doris Pawn
Dubois .....Macey Harlam
Bagby .....Arthur Housman
Bainbridge .....Colin Kenny
Paige .....Augustus Phillips
Valerie .....Catherine Wallace
Mona .....Violet Schram
Grandmother .....Ruby La Fayette
Jap .....George K. Kuwa
Toby .....Nick Cogley

Stage Play by John Taintor Foote.
Adapted by Edward J. Lowe.
Directed by Harry Beaumont.

The Story.

Toby's Bow was a special one made only to members of the old southern family, now reduced to Eugenia Vardaman and her grandmother, in which he had always served. Poverty had overtaken them—there was little else left than the old homestead, and that mortgageged to the roof—but Eugenia now hopes to redeem their fortunes by writing a novel. She sends the script to a friend in Greenwich Village, who shows it to a successful author named Blake, engaged in drinking up the royalties of his last novel.

Blake pronounces it sentimental drivel, but when his publisher induces him to get away to the country, he goes to the Southern home of Eugenia under an assumed name to rusticate. Here he becomes interested in the girl and her effort to redeem the family fortunes and proposes to write the story jointly. They do so, and his publisher accepts the work conditionally upon certain changes being made which are beyond Eugenia's ability. The author follows her to the city and saves her at a masquerade from insult without her discovering his identity, but his true name comes out when the publisher's suspicions are aroused and he takes a trip south to her home.

He greets the author by his right name, and Eugenia is so humiliated by the discovery that she dismisses the author from her house, but the publisher intercedes and harmony is fully restored. The two authors become engaged, and Toby gives his best bow to both of them in the end.

Program and Expoitation Catchlines:

Goldwyn Presents Likeable Tom Moore in an Entertaining Story of Southern Life Adapted from Popular Stage Play.

Bright Story Starring Tom Moore in the Role of an Author.

When Author Meets Author Then What? For the Answer See Tom Moore in "Toby's Bow," from the Well-Known Stage Success.

Exploitation Angles: Play up Moore and tell that this is from one of last season's stage successes. Also play up Toby, played by Norman Trevor, in the stage version, whose character is the part which gives the play its title. It might be well to go light on this and sell it as a stage success without undue emphasis upon the film.

"My Husband's Other Wife"

Six-Part Pathe Production Deals Entertainingly With the Subject of Divorce.

Reviewed by Robert C. McElravy.

THIS six part Pathe release, entitled "My Husband's Other Wife," was produced by J. Stuart Blackton from a story by Stanley Olmsted. It deals with a man divorced from his first wife, an actress, who marries the second time. The subject almost falls into the category of the "problem" story, but happily escapes this. Instead it remains a simple and quite natural production of the heart interest type, one calculated to touch the feelings of the masses. There is a constraint about the acting at times which gives a certain mechanical effect to the action, but this is offset by the excellence of the continuity, which keeps the story from slowing up.

Sylvia Breamer and May McAvoy play the actress and the country wife, in each case attractively. Warren Chandler plays the husband, Robert Gordon the part of a playwright, and Fanny Rice contributes a few comedy touches as a woman reporter. The cast is evenly balanced and capable. From a pictorial standpoint the entire subject is unusually appealing.

Cast.

Adelaide Hedlar.....Sylvia Breamer
Wilfred Dean .....Robert Gordon
Dr. Mark Ridgewell....Warren Chandler
Nettie Bryson .....May McAvoy
Rita Rivulet .....Fanny Rice

Story by Stanley Olmsted.
Directed by J. Stuart Blackton.

The Story.

Dr. Mark Ridgewell, in "My Husband's Other Wife," is married to Adelaide Hedlar, an actress, at the opening of the story. He had been a promising young physician until his wife's success on the stage brought them into social prominence. After this his practice degenerated into a mere house consultation with tired society women. After observing his wife's infatuation with a playwright named Wilfred Dean, and her growing fondness for the stage, Dr. Ridgewell determines to leave and begin life anew. He allows his wife to procure a divorce and he goes to a small mountain district.

The doctor is welcomed in the country village and in time marries Nettie Bryson, daughter of the local minister. He does not at the time reveal the fact that he had been previously married, since neither Nettie or her father approve of divorce. The minister dies and later Nettie gives birth to a son.

The story reverts to Adelaide Hedlar, who tires of her stage triumphs and longs for Ridgewell again. She discovers that she has always really loved him and determines to find him. In time she visits the mountain region and becomes acquainted accidentally with Nettie. She meets Ridgewell soon afterward and sets her plans to regain his love. In this she is almost successful, for the sight of her brings back to him a longing for the old life. But in the end Adelaide decides that she must go. She bravely informs Nettie that the woman her husband had previously married is dead, and leaves for the city. Ridgewell and Nettie remain in happiness with their child.

Program and Exploitation Catchlines: A Timely Story on the Subject of Divorce.

"My Husband's Other Wife"—The Story of a Man Divorced from His Actress Wife Who Marries A Minister's Daughter and Lives Happily. Interesting Heart Interest Story Dealing in Love and Divorce.

Exploitation Angles: Play up the title of this, but be careful not to create the impression that this is a farce as the title suggests. Offer it instead as "one of the problems of divorce." Arouse discussion, if you can, as to divorce itself, and get people interested in the problem presented—the re-appearance of the first wife.

"The Adventures of Ruth"

New Pathe Serial Presents Ruth Roland In Clever Mixture of Mystery and Thrills.

Reviewed by Robert C. McElravy.

THERE is an expert mingling of plot and melodrama in the new Pathe serial, entitled "The Adventures of Ruth." It features Ruth Roland in the leading role, and she also wrote the story, the adaptation being by Gilson Willetts.

It is seldom that a serial narrative opens with so much assurance of a good story and a succession of incidents that are bound to be thrilling. The first three instalments of this production present a plot that is at once simple and yet which builds intelligently for future instalments. There should be no awkward breaks in the continuity, for the heroine has her difficult task mapped out for her in advance and before the first instalment closes is already in the midst of a unique series of personal adventures.

Oh! You Horrid Thing!
Says Ruth Roland in "The Adventures of Ruth," her new serial.

The supporting cast is a strong one and there is the usual love story. The atmosphere and settings are excellent.

Ruth Robin, heroine of "The Adventures of Ruth," is the daughter of a millionaire, and is attending a seminary for girls at the time the story opens. Her father, Daniel Robin, is a recluse and lives in perpetual fear of death at the hands of a criminal band known as the "Terrible Thirteen." He has been forced into membership of this band against his will.

Daniel Robin is shot from behind by LaFarge, the leader of the "Terrible Thirteen," who is known as the Hound. While on his death bed Mr. Robin has his daughter summoned. He tells her in the presence of his trusted butler, Wayman, that she must recover a Peacock Fan stolen by the band, as it contains a secret effecting her. She must also accept thirteen separate keys, as they are handed to her by an unknown hand, and follow the instructions in each instance.

Ruth agrees to these terms, and after her father's death starts out on the first mission. It takes her to the home of the Countess Zitka, where she finds the Peacock Fan. Later, she is forced to invade the headquarters of the "Terrible Thirteen," and still later another key takes her into the heart of Chinatown.

"Everywoman"

Paramount-Artcraft's Production of the Walter Browne Morality Play Has Spectacular Merit.

By Edward Weitzel.

FROM its spectacular angle the Paramount-Artcraft production of Walter Browne's Morality play "Everywoman" will receive general commendation. It has been transferred to the screen under the direction of George H. Melford with the aid of elaborate sets, handsome costumes and the excellent acting of a long cast of prominent players. Beautiful women are constantly on view during the passing of its eight reels. Its appeal to the eye is irresistible and its lavishness never offends good taste.

It is with the picture's intellectual appeal that a wide difference of opinion will be found. Written in imitation of one of the old morality plays, it has the same virtues of simplicity of plot and clearness of meaning. No one can escape comprehending its moral lesson. For several seasons it broke box-office records on the spoken stage. There were those who pronounced it a feast of reason; others who could find in it no trace of intellectual beauty. The screen version will repeat the experience of the original.

Violet Heming has the title role. She has the charm of face and figure and the depth of feeling to make her performance wholly satisfying. Wanda Hawley as Beauty, Clara Horton as Youth, Margaret Loomis as Modesty and Mildred Reardon as Conscience form a quartette of lovely young womanhood. Edythe Chapman lends her beautifully sympathetic art to the character of Truth, and Bebe Daniels is fairly dazzling as Vice. Among the men Theodore Roberts as Wealth supplies a welcome touch of unction, and Irving Cummings is capital as Passion.

The Cast.

Everywoman .....Violet Heming
Youth .....Clara Horton
Beauty .....Wanda Hawley
Modesty .....Margaret Loomis
Conscience .....Mildred Reardon
Truth .....Edyth Chapman
Vice .....Bebe Daniels
Wealth .....Theodore Roberts
Love .....Monte Blue
Passion .....Irving Cummings
Nobody .....James Neill
Flattery .....Raymond Hatton
Lord Witless .....Lucien Littlefield
Bluff .....Noah Beery
Stuff .....Jay Dwiggins
Puff .....Tully Marshall
Age .....Robert Brower
Time .....Charles Ogle

Dissipation .....Fred Huntley
Auctioneer .....Clarence Geldart
Stage Play by Walter Browne.
Scenario by Will M. Ritchey.
Directed by George H. Melford.
Length, about 8,000 feet.

The Story.

"Everywoman" opens at a charity bazaar where a beautiful girl offers a kiss to be sold at auction. A young physician, who truly loves her, is first outbid by an actor, and the actor is beaten by an aged millionaire. The kiss turns out to be only a candy one, but the girl's grace and charm attract the attention of two theatrical managers who are present, and they offer the pretty joker an engagement on the stage. Her three girl chums and her maid advise against it.

The story from here on is told in the form of a morality. All the characters are given symbolic names and the plot relates the adventures of Everywoman, as the girl is now called, in quest of King Love. Aided by her friends Beauty, Youth, Modesty and Conscience and the physician's mother, known as Truth, this typical woman is beset by every evil passion, personified by the men who have sought to wreck her moral nature. Passion, Flattery and Wealth do their best to drag Everywoman down but she also is helped by a character called Nobody. After a stage career, a drunken orgie in the house of Wealth, the loss of her money in a gambling den and the knowledge that Beauty has left her, Everywoman offers to sell herself to Wealth and is rejected. Taken in and befriended by Truth, she finishes her pilgrimage at the home of her wise counselor and finds that Love, the son of Truth, is the king for whom she has been seeking.

Program and Exploitation Catchlines:

A Spectacle That Is Irresistible to the Eye.

Walter Browne's Widely Known Play —"Everywoman"—Adapted to the Screen—A Lavish Production Featuring a Bevy of Beautiful Women.

"Everywoman" Is a Monster Production Based on Walter Browne's Morality Play of the Same Name.

"Everywoman"—Spectacular Photoplay With an All-Star Cast—A Feast for the Eye.

Exploitation Angles: The review gives you the right angle to take on this play. Many persons will acclaim it a rare treat and others will say that it is tame. Get away from the "gripping drama" style of advertising. Tell that this is one of the most talked of plays in its season; a modern morality play. Tell that it is sumptuously mounted and cast with unusual care. Tell that it is something different; something out of the ordinary. Say that some will like it and some will not, but that everyone should see it. If you do not want to follow this line, then advertise it as a wonderful spectacle; an amplification of the stage play, hampered as was the dramatic version by an inability to follow the story through its many scenes. Sell it as a spectacle and there can be no comeback, but it is more than a spectacle. Make a special appeal to students of the high schol, literary societies and those who seek to pose as leaders of thought.

Comments

KIDNAPPED (Pathe).—Episode 2 of "The Adventures of Ruth." Ruth is given possession of the third key in this number, and the printed instructions take her to the house of Sing Lo, in the heart of Chinatown. Her adventures here are of a startling nature. She releases a young girl, who is being held for LaFarge, leader of the "Terrible Thirteen," but finds her own life in danger. The Chinatown settings are very real.

THE BEWITCHING SPY (Pathe).—Episode No. 3 of "The Adventures of Ruth." This brings on further stirring incidents connected with the release of Melody, the girl desired by LaFarge, the Hound. Ruth, by her own quick wits and the aid of Paul, escapes from Chinatown. She is handed the fourth key, which takes her to the home of the Countess Zitka, from whom she took the Peacock Fan. Here she is arrested by a detective, who declares her to be a girl crook known as Frisco Fan.

TEMPEST CODY'S DOUBLE, (Spur & Saddle).—One of the strongest stories yet pictured in the two-reel Tempest Cody series, with Marie Walcamp in the leading role. This is melodramatic and exciting throughout. The plot centers about the visit of the heroine to a Western town, where she has a "double." The latter is connected with a band of opium smugglers. The events are full of suspense.

A CRIPPLED HAND, (Pathe).—Chapter 8 of "The Black Secret." This pictures the many adventures which befall Evelyn and Kay McKay after their arrival in the Forest of Les Ermes, behind the German lines. A bomb droped from an aeroplane kills the Germans who hold them captive. Later they have a battle with a man pretending to be Alexander Grey of the United States Secret Service. Grey is killed by a fall from a cliff and a startling mesage is found clutched in his hand.

FOX NEWS, No. 19.—A great many interesting and instructive scenes from France are found in this issue, including closeups of Joffre, Foch, Petain and other war heroes. A religious assemblage at the famous Grotto of Lourdes is also pictured. Numerous other subjects are treated.

PATHE REVIEW, No. 31.—Some fine tinted views of mountain climbing in California lead this number. A scientific subject of intense interest is that depicting the wireless telephone in operation. Billiard shots demonstrated by the "slow" camera process, making women's undergarments, and other features are also included.

CUTTING OUT HIS NONSENSE (Fox).—Another laughable Mutt and Jeff subject. In this they plan to make a little money by a patent life restorer. Jeff pretends to be dead and Mutt carries him to a hospital. Just as he is about to be dissected, the life restorer is applied with amazing results.

Additional Film Reviews
Reprinted from Bulletins

SHOULD A HUSBAND FORGIVE? (Fox).—A six-reel production, built along familiar melodramatic lines, with prize fighting and horse racing as prominent features. This carries also a problem theme, which knits the story together with an additional interest, the question being whether a wife with a past should trust her husband with the knowledge or strive to hide it. In the case of the hero's mother disaster results from secrecy, but in his own love affair the girl tells him everything and they find happiness together. Miriam Cooper heads a well-balanced cast of players. The melodramatic episodes are splendidly staged, and the production, while not strong in suspense, is one that will make many friends because of its big moments and strong sporting flavor.—McELRAVY.

THE TRAIL OF THE OCTOPUS (Hallmark).—Episodes 3, 4, 5 and 6 of "The Trail of the Octopus" backs up the original supposition that it was to be one of the best serials on the market. The titles of these episodes are "Face to Face," "The Hand of Wang," "The Eye of Satan" and "Behind the Mask." These episodes lead the spectator through a series of exciting incidents from the time when Ruth Stanhope and Carter Holmes have their remarkable escape from death of the servant of Holmes, the death of another of the scientists, the meeting of Monsieur X and Holmes, the kidnapping of Ruth, incidents in the store of Hop Lee, and other happenings which increase the mystery surrounding Monsieur X.—MacDONALD.

THE WINCHESTER WOMAN (Vitagraph).—Alice Joyce is featured in this well-directed, beautifully photographed production. No pains seem to have been spared in making the picture an artistic success. Apart from the dramatic values of the production it is rich in beautiful locations, natural and pleasing incident and characterization. Alice Joyce plays the title role with convincing ease, and is supported by a competent cast, including Percy Marmont in the leading male role. The production is based on a story by Charles Stokes Wayne, and was directed by Wesley Reynolds.—MacDONALD.

PLEASE GET MARRIED (Metro).—Viola Dana is the star of this seven-reel comedy built on the stage farce of the same name. A young couple start off on their honeymoon under the belief that they have been properly married. When they arrive at the hotel the clerk shows them a telegram stating the marriage ceremony is not legal. They take it for a joke played by one of their friends, and are prevented from retiring by further interruptions of the same nature. The picture is smart, lively and without offense for any healthy minded person. It is cleverly acted by the entire cast and excellently produced under the direction of John E. Ince.—WEITZEL.

FAIR AND WARMER (Metro).—Another stage success, this seven-part picture starring May Allison is also of the smart sort, but the skill of the acting and the cleverness with which the story had been put together will make it acceptable to the majority of screen patrons. The wife of a young chap who likes to go out nights and play poker believes he is running around with other women. The husband of a handsome young matron on the floor below becomes jealous of his wife, who is fond of going to the theatre with a male friend. The deserted wife and the jealous husband agree to make their life partners believe that the two stay-at-homes have consoled each other. When the absent ones do return they find their better-halfs in the same apartment and both overcome by cocktails, of whose knock-out qualities they are entirely ignorant. The comic spirit of the situations is the only one brought into play, and this is strongly enforced by the good judgment of the star, supporting cast and director. Not a picture for a Sunday school programme, but good entertainment for the liberal minded. The production is high class throughout.—WEITZEL.

CROOKED STRAIGHT (Paramount-Artcraft).—Another Julian Josephson story for Charles Ray, this five-part picture is one of the best produced and best acted pictures supervised by Thomas H. Ince. The hero is a small town chap, who comes to the city and is robbed of all his savings. Cold and hunger make him a criminal, but he determines to reform and fully redeems himself in the eyes of the woman he loves. Part of the action is strongly melodramatic and there is always something of interest happening. The plot has the quick light and shade that have come to be a feature of the Ray releases, and the star has never done finer acting in any of his pictures. The plot is not without its weak points, but the Ray personality and his engaging earnestness compensate for any slips of logic. Margery Wilson has the role of the heroine.—WEITZEL.

A YELLOW DOG CATCHER (Fox).—One of the fastest moving and funniest Sunshine comedies produced by Fox, this one-reeler has a lot of original business for the two and also the four legged actors. The collection of dogs and a trained goat that butts in for good measure keep the regular actors of the cast on the jump and land many laughs. Nothing human can withstand the humor of this picture. —WEITZEL.

HUMAN DESIRE (First National).—Written by Violet Irwin and directed by Wilfred North, this five-part picture has Anita Stewart for the star. It is the story of a convent reared Italian girl who is born with a great love for neglected babies. She comes to America, is used

as a model by a painter and falls in love with him. He is already married, but lives unhappily with his wife. The model's innocence leads her into serious danger, but she marries the painter after his wife is killed in an accident. The story is not above the ordinary, but it will please women and children. It has the benefit of the star's appealing fitness for such a part and the help of good direction and a well chosen supporting cast.—WEITZEL.

CRIMSON SHOALS (Monopol).—"Crimson Shoals," a melodramatic production starring Francis Ford and produced by the Monopol Pictures for state right release, is a novelty picture. Triple exposure has been introduced into this feature and this alone should serve to put it over. Many will marvel when they see the star appear as the grandfather, father and son in one scene and converse one with another. The story is about an unchartered island in the Pacific which is rich in coral. Some of the produce of the island is continually being missed. The usual happy ending is reached after a most spectacular free-for-all fight between several thugs and the hero and his assistants. Had Francis Ford, who does creditable work in the picture, made his make-up more diversified, it would have been much easier for the spectator to follow the characters. This production will go in most houses where the audiences are not overcritical.—HOOSE.

WHAT EVERY WOMAN LEARNS (Paramount-Artcraft).—Enid Bennett is very effective in a drama of domestic tragedy, a story of a dissipated husband's attempt at malignant vengeance on a supposed rival. The husband has been thrashed in the office of his supposed rival and retaliates with fiendish ingenuity. He sends a phone call for help, supposedly the butler speaking, and lures the rival to the house, even to his wife's bedroom, where he shoots him down in cold blood. By way of vengeance on his wife, he calls up a daily paper and gives the news that he has shot a man found in his wife's bedroom. In an insane moment she stops with a bullet that is fatal, but the supposed rival recovers, and she is acquitted.—HARRISON.

THE BLACK CIRCLE (World).—In this five-part production from a story by Raymond G. Hill a gang of whiskey smugglers make an unsuccessful attempt to elude the newly appointed sheriff who himself had been a convict, imprisoned unjustly for forcibly extracting from a bank money which belonged to him. The star performer of the story is a young reporter (played by Creighton Hale) who gets entangled in the meshes of the Black Circle gang in trying to get evidence against them. The picture is not out of the ordinary, but has good drawing qualities. Virginia Valli plays the feminine lead attractively.—MacDONALD.

KITTY KELLY, M. D. (Robertson-Cole).—A well made comedy drama featuring Bessie Barriscale, with Jack Holt in the masculine lead. The production is a good example of the effective screening of a simple story.—MacDONALD.

HER GAME (United Picture Theatres).—Five part Tribune production starring Florence Reed and directed by Frank H. Crane, this picture is another case of twin brothers who look so much alike that the wife of one of the twins cannot detect any difference betwenn them. The heroine's father has been ruined by one of the twins, and the girl, a Raymond of Virginia, goes to New York to get even with him. Much of the story is told in one of the longest letters ever written. The heroine marries the good twin and the bad twin proceeds to make life exciting for the couple. There are two attempts at assault during the action, and a lot of other melodramatic incidents which will please a certain class of picture patrons. Florence Reed acts with her accustomed skill and has the support of such finished performers as Conway Tearle, Jed Prouty, Florence Billings and Matilda Brundage. "Her Game" is not up to the standard of the former Florence Reed releases.—WEITZEL.

WHY SMITH LEFT HOME (Paramount-Artcraft).—Taken from the George W. Broadhurst stage comedy and directed by Donald Crisp, there is many a laugh in this five-part picture. Bryant Washburn, the star, has one of those light comedy roles he plays so well, and the carefully chosen support includes Lois Wilson, Maym Kelso, Winter Hall, Walter Hiers, Margaret Loomis, and Carrie Clark Ward. The story is all about a bashful young chap who is forbidden to make love to the one girl he wants for his wife.—WEITZEL.

GRAY TOWERS MYSTERY (Vitagraph).—Gladys Leslie is the star of this five-part picture. The story tells of an orphan girl who is left without funds at the death of her parents, but who inherits a rich estate from her uncle. The plot has considerable dramatic strength, and the picture will compare favorably with other Gladys Leslie releases.—WEITZEL.

THE OPEN DOOR (Artclass).—A Robertson-Cole production in six parts. Released through Exhibitors Mutual. The care with which this picture has been produced and the efforts that have been made to get away from the conventional are its chief merits. Unfortunately the story lacks a firm foundation of plausible motive. In an attempt to practically abolish subtitles the action is made to drag by too frequent and too prolonged a use of close-ups. Some of the incidents are far fetched and the finish shows the foolishness of the "heroic sacrifice" of the leading character. The story was written by Garfield Thompson, and directed by Dallas M. Fitzgerald. John P. Wade, Sam J. Ryan, Bob Broderick, Frank Evans and Anna Lehr are the prominent members of an excellent cast. The camera work is artistic. Many spectators will overlook the weak points of the story and production and see only the novelty of handling and the dramatic suggestion of the plot.—WEITZEL.

IN MIZZOURA (Paramount-Artcraft).—Presenting Robert Warwick in a screen version of the play by Augustus Thomas. The story is full of human interest and well drawn character. Robert Warwick and the supporting company give convincing portrayals of their several roles.—HARRISON.

ALL THAT GLITTERS IS NOT GOLD (Fox).—A Mutt and Jeff animated, in which the two acquire a bird and fish store. The action is whimsical and laughable throughout.—McELRAVY.

THE HONEST BOOK AGENT (Fox), October.—Jeff tries his hand at selling books, but meets with harsh treatment, so he becomes a detective. He catches his friend Mutt in company with another man's wife and a row occurs. This is an amusing animated, with many stirring knockabout situations in it.

CHASING HER FORTUNE (Century), Oct. 1.—A very successful two-reel comic, featuring Jimmy Adams, Edith Roberts and others. This is full of a lot of laughable small business. The plot, such as it is, concerns the doings of three anarchists, known as "The Rebellion Brothers," and some detectives.—McELRAVY.

ELMO, THE MIGHTY (Universal), Oct. 13.—This final chapter brings the serial to an interesting conclusion. It shows the manner in which Elmo recovers the lost grip and regains the valuable papers. The serial has been one of mighty deeds, as the name suggests, and quite notable for its splendid scenic effects as well.—McELRAVY.

UNMASKED (Universal), Sept. 23.—Episode No. 5 of "The Midnight Man." Jim Stevens runs into new complications in this number, being captured by Spike Garvin's gang and stripped of his disguise. The fighting scenes are frequent and not very realistic.—McELRAVY.

A SCREAM IN THE NIGHT (Select).—This picture was written by Charles A. Logue, and directed by Burton King. It will never appeal to intelligent spectators. The author has not had the courage of his convictions, and much of his material is repulsive. The story is poorly constructed and the sensational features do not register. The scenes in the forest where the heroine does acrobatic stunts, clad only in a leopard skin, is entertaining, but the rest is cheap melodrama. Ruth Budd as Darwa proves to be a good acrobat and a fair actress, considering the circumstances. The rest of the company is capable.—WEITZEL.

A DAMSEL IN DISTRESS (Pathe).—An Albert Capellani production, based on a story by P. G. Wodehouse, with June Caprice, Creighton Hale, W. H. Thompson and a fine supporting cast. This has the blithe, humorous qualities which characterize the Wodehouse stories. The scenes are laid on a big estate on the Hudson River and in New York City. The heroine, a round-eyed, ingenious "flapper," keeps her family wild over her romantic love affairs, but finally determines to marry a young man who proves agreeable all around. The production has an admirable light touch and is altogether pleasing.—McELRAVY.

RIDER OF THE LAW (Universal).—A six-reel production featuring Harry Carey, supported by a pleasing cast of characters. The scenes are laid in a mining town and the hero is a member of the Texas Rangers. He is himself suspected of being a member of a band of ore thieves, but clears his name by bringing in the real criminals, one of whom is his foster brother. The strong points of the story are its human character touches and occasional strong dramatic moments. It is a trifle slow in movement at times, but the story is a well-rounded one and calculated to please the Harry Carey fans.—McELRAVY.

THE CHAMBERMAID'S REVENGE (Fox), October.—A typical Mutt and Jeff animated, in which Mutt plays hotel clerk and Jeff alternates in various roles, bellhop, porter and maid. The knockabout stunts are full of laughs.—McELRAVY.

GUMDROPS AND OVERALLS (World).—This is a Judge Brown one-reel comedy and it tells how a young girl helped a country boy save his father's store from being driven into bankruptcy by a smart city chap who opens a rival establishment. Ruth Hampton acts the heroine. It is a simple little comedy and not overly well acted, but will amuse by its touches of homely humor.—WEITZEL.

SATURDAY (Paramount-Briggs).—The humor of this one-reel comedy will strike home. Every boy from nine to seventy will recognize its truth and chuckle over the way "Skinney" puts in his Saturday scrubbing the steps and his adventures at the old swimming hole. Although there is little or no attempt to build up a plot in this comedy it is the best one of the lot inspired by the Brigg's cartoons. "Skinney's" endeavors to escape his Saturday bath bring the picture to a funny finish.

START SOMETHING (Pathe).—A one-reel comic, produced by Hal E. Roach. This features Harry Pollard, who has been playing in the Harold Lloyd comedies. He played a traffic cop, who meets with many adventures of a knockabout sort. There is not much plot to this, but the action is quite amusing.—McELRAVY.

ALL AT SEA (Pathe).—A lively farce comedy of incident grouped around the antics of Harry Pollard. In the guise of a sailor he is bragging of his exploits to some shapely bathing girls, when they are carried off by pirates. Considerable mechanical ingenuity is shown as well as some shapely forms of the bathers.—HARRISON.

Current Film Release Dates

FOX FILM CORPORATION

Should a Husband Forgive? (Special).

WILLIAM FARNUM SERIES.

Wings of the Morning.
Heart Strings.
The Adventurer

TOM MIX SERIES.

The Feud.
The Cyclone.
The Daredevil.
8 Gold Coins.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russel).
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell).
The Square Shooter (Buck Jones).
Tin Pan Alley (Ray and Fair).
Her Elephant Man (Shirley Mason).
The Hell Ship (Madlaine Traverse).

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.

MUTT AND JEFF.

Cutting Out His Nonesense.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger (All-Star).
In Mizzoura (Warwick).
Dec. 7—An Adventure in Hearts (Robert Warwick).
Dec. 7—Victory (Maurice Tourneur Production).
Dec. 7—More Deadly Than the Male (Ethel Clayton).
Dec. 7—A Lady's Tailor (Sennett—Two Reels).
Dec. 7—After the Circus (Briggs—One Reel).
Dec. 7—Push Car Trails in Formosa (Burton Holmes—One Reel).
Dec. 7—Paramount Magazine.
Dec. 7—Memory Lane (Nature Pictures).
Dec. 14—The Cinema Murder (Cosmopolitan).
Dec. 14—Behind the Door (Ince Special).
Dec. 14—Speed (Al St. John—Two Reels).
Dec. 14—A Scenic Classic (Burton Holmes—One Reel).
Dec. 14—Paramount Magazine.
Dec. 14—Down the Strand in London Burlingham—One Reel).
Dec. 21—His Wife's Friend (Dorothy Dalton).
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
Dec. 21—A Girl Named Mary (Marguerite Clark).
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Dec. 21—In Brittany (Burton Holmes—One Reel).
Dec. 21—Paramount Magazine.
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Dec. 28—Wanted—A Husband (Billie Burke).
Dec. 28—Red Hot Dollars (Charles Ray).
Dec. —Everywoman (Super Special—All Star Cast).
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).
Eyes of Truth (Lady Tsen Mei-Special).
The Gay Lord Quex (Tom Moore).
Jubilo (Will Rogers).
The Lovers of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar).
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore).
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Paliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).
Darn That Stocking (Two Reels).
A Sure Cure (Mr. and Mrs. Carter DeHaven—Two Reels).
Two Dollars Please (Two Reels).

BRAY PICTOGRAPHS.

Reformed Saloons and Other Subjects.
In Far Away New Zealand and Other Subjects.
Girl Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

The Desert of Wheat (Jane Gray—Six Parts).
The Harvest Moon (Deitrich-Beck—Doris Kenyon—Six Parts).
Cynthia-of-the-Minute (Artco-Leah Baird—Six parts).
The Joyous Liar ((Brunton-J. Warren Kerrigan).
The Bandbox (Doris Kenyon—Six Parts—Deitrich-Beck, Incorporated).

PATHE EXCHANGE, INC.

Releases for Week of November 30.
Dawn (Sylvia Bremer—Robert Gordon—Six Parts).
No. 6 of Bound and Gagged.
No. 4 of The Black Secret.
It's a Hard Life (Harry Pollard—One Reel).
Captain Kidd's Kids (Harold Lloyd—Two Parts).

Releases for Week of December 7.
Brothers Divided (Frank Keenan).
No. 7 of Bound and Gagged).
No. 5 of The Black Secret.
How Dry I Am (Harry Pollard—One Reel).

Releases for Week of December 14.
The A-B-C of Love (Mae Murray—Six Parts).
No. 8 of Bound and Gagged.
No. 6 of The Black Secret.
Looking for Trouble (Harry Pollard—One Reel).

Releases for Week of December 21.
The Prince and Betty (William Desmond and Mary Thurman).
No. 8 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).

Releases for the Week of Dec. 28.
Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts).
The Floor Below (Harry Pollard—One Reel).

ROBERTSON-COLE

Nov.—The Illustrious Prince (Hayakawa).
Nov.—The Blue Bandanna (Desmond).
Nov.—A Fugitive from Matrimony.
Dec.—Where There's a Will.
Dec.—Beckoning Roads.
Dec.—The Tong Man.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bills.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Nov.—Their Mutual Mistake.
Nov.—Good Night Judge.
Dec.—Stuck Out.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.

METRO PICTURES CORP.

Lombardi, Ltd. (Bert Lytell).
Please Get Married (Viola Dana).
Fair and Warmer (May Allison).
The Red Lantern (Seven Parts—Nazimova).
The Brat (Nazimova).
The Best of Luck (Six Parts).
Should a Woman Tell? (Six Parts).
The Willow Tree (Viola Dana—Six Parts).
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Parts).
Nothing But the Truth (Taylor Holmes—Six Parts).

HALLMARK PICTURES CORP.

The Devil's Trademark (No. 1 of the Trail of the Octopus).
A Woman's Experience (Bacon-Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).

TRIANGLE

Nov. 23—The Flame of the Yukon (Dorothy Dalton—Ince—Six Parts).
Other People's Wives (Chester Conklin and Mack Swain-Sennett).
Nov. 30—Thirsty, the Magician (Mabel Normand-Sennett).
Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).

UNIVERSAL FILM MFG. CO.

Releases for Week of November 24.
No. 13 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Ten Nights in a Tea Room (Lyons-Moran—One Reel).
The Trail of the Hold-up Man (Hoot Gibson—Two Parts).

Releases for Week of December 1.
Under Suspicion (Ora Carew and Forrest Stanley).

Current Film Release Dates

No. 14 of The Midnight Man.
No. 7 of The Great Radium Mystery.
Tailor Maid (Neva Gerber—One Reel).
A Barnyard Romance (Charlie from the Orient)—Two Parts.
The Kid and the Cowboy (Art Accord—Western—Two Parts).

Releases for Week of December 8.

Lasca (Edith Roberts and Frank Mayo).
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Western—Two Parts).

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey).
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-up (Hoot Gibson and Josephine Hill—Western—Two Parts).

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

VITAGRAPH

The Golden Shower (Gladys Leslie).
The Tower of Jewels (Corrine Griffith).
The Darkest Hour (Harry T. Morey(.
Pegeen (Bessie Love).
The Suspect (Anita Stewart).
The Vengeance of Durand (Alice Joyce).
Dew Drop Inn (Semon Comedy).
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
High Jinks (Semon—Two Reels).
Whiz and Whiskers (Big V—Two Parts).
Caves and Coquettes (Big V—Two Parts).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

The Thunderbolt (Katherine MacDonald).
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge).
Mind the Paint Girl (Anita Stewart).
Heart o' the Hills (Mary Pickford).
The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart).
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge).
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis).
The Country Cousin (Elaine Hammerstein).
Sealed Hearts (Eugene O'Brien).
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas).
The Broken Melody (Eugene O'Brien).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey).
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special).
Isle of Conquest (Norma Talmadge).
The Last of His People (Mitchell Lewis).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro).
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct. 20—The Black Circle (Creighton Hale).
Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters).

REALART PICTURES

Soldiers of Fortune (Dwan—Seven Parts).
The Mystery of the Yellow Room (Chautard—Six Parts).
Anne of the Green Gables (Mary Miles Minter—Six Parts).
Erstwhile Susan (Constance Binney).

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye.

UNITED ARTISTS.

His Majesty the American (Fairbanks).
Broken Blossoms (Griffith).

GAYETY COMEDIES.

Dropped Into Scandal.
Are Flirts Foolish.
Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

CHRISTIE FILM COMPANY.

Home Brew (One Reel).
Her Bear Escape (One Reel).
Wild and Western (Two Reels).
A Roman Scandal (Two Reels).

CAPITAL FILM COMPANY.

(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

EQUITY FILM CORPORATION.

Eyes of Youth (Clara Kimball Young).

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

CHESTER OUTING PICTURES.

(One Reel Each)

The Fifteen Million.
Considering Posey.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
"Lightning" Bryce (Serial—Featuring Ann Little and Jack Hoxie).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

BULL'S EYE FILM CORPORATION.

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Ham An——
This Way Out.
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FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthall).
Atonement (Grace Davison).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts).
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

NATIONAL FILM CORPORATION OF AMERICA.

Nov. 3—A Howling Success.
Nov. 17—Pretty Soft.
Dec. 1—The Chicken Hunters.
Dec. 15—Taming the West.
Dec. 29—The Lovable Scamps.

Projection Department

By F. H. RICHARDSON

Strand Projection Room, Toronto

WHILE in Toronto we inspected the projection room of the Strand Theatre, in charge of C. A. Dentlebeck, President, Local Union 173. President Dentlebeck is not only an able union official, but he is a student of his profession. The room, viewed merely as a projection room, is nothing of which to brag of, although it is ample in size.

It's floor, however, rises in steps towards the back. It's equipment shows, beyond doubt, that the man in charge is a man of brains.

The re-winder is exactly in line and geared down to re-wind two thousand feet of film in fifteen minutes. In front of this re-winder is another one, hand driven, used for inspecting films. This is as it should be. Two Baird projectors are used

Drying Out Carbon.

The walls of the projection room are black; the top of the lamphouse is connected to vent pipes. In the bottom of the lamp house four or five Moldark carbons are kept constantly drying out. On the back of the lamp house, near it's top (Fig. 1), Dentlebeck has attached two hooks, in which he lays five or six spare positive carbons, so that they are thoroughly dried out before being used. When Dentlebeck took charge of the room the machine motors were heating badly. To remedy this he constructed a fan blade from a piece of sheet iron, which he attached to the armature shaft between the friction disc and armature. As a result the motor runs cold.

Dentlebeck has constructed a dissolving stereopticon which is well made. In

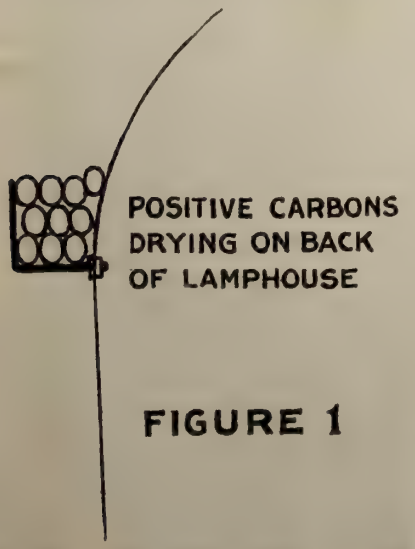
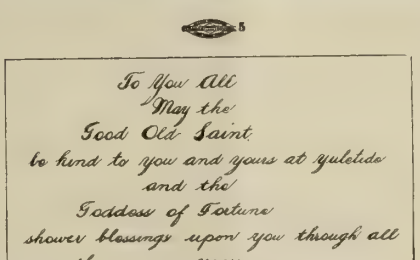


FIGURE 1

it was a slide carrier invented by him which raised the slide out of the slot merely by pressing a lever. In the back



end of the room, pointing out through the rear wall, is a Power's projector, used for screening. Mr. Dentlebeck has discared the regular Baird takeup belt, and has substituted therefor an endless belt which he made himself. He suggests that if the Baird Company would adopt this plan and would treat

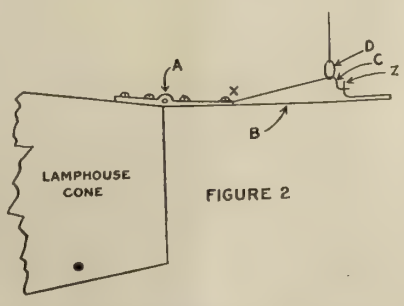


FIGURE 2

their belts thoroughly with neatsfoot oil before sending them out, much trouble would be avoided.

A Clever Dowser.

Dentlebeck has invented, and has in use, a very clever dowser arrangement for dissolving the motion pictures. It has the advantage that one dowser can only be closed by opening the other.

Figure 2 shows the plan. A is an ordinary brass hinge. B is a sheet of metal forming the dowser, bent back at it's outer end, as shown. C is a wire, bent as shown, fastened under one of the hinge screws at its rear end, and thrust through a small hole in the dowser metal at its front end at Z. D is a ring attached to a cord, which latter runs up to the ceiling, through two pulleys, across and down to another exactly a similar arrangement on the other machine.

When the dowser on the other machine is raised its mate drops and ring "D" slips back along the wire to position "X" which acts automatically and lock the other dowser open.

Dentlebeck has constructed a signal device for change-over which works perfectly, and does no damage to the film.

In the diagram "A" is a rather large, ball-bearing, wooden bed caster, which is attached to a rod of proper length to allow it to ride on the top of film roll. The other end of this rod is hinged to metal B block, so that roller A can be raised up and then will come back down gradually as the film roll diameter decreases. Block B is insulated from the magazine, but by means of one of the screws holding it in place is attached to wire G, leading to one side of the bell, as shown.

On the arm, connecting roller A with hinge B is metal arm H, as shown. Wire I from one point of two way switch D connects, through an insulated screw, to contact point J. It will thus be readily seen that when roller A drops to a certain point, which is determined by the adjustment of contact J, an electrical connection is formed which will ring the bell, provided the two way switch be in position Y.

When the Bell Rings.

When the bell rings the three way switch is immediately moved to the opposite position, which cuts out the machine then in operation and connects the other machine. The wiring, I think, makes the rest of it quite clear, except that the wire corresponding to wire G (wire K) must connect opposite—that is to say, connect to the contact point J of the other machine instead to the roller arm. Unless this is done there is likely to be trouble from grounds. E is the battery.

Picture Size

Every week or so comes an inquiry from some anxious soul as to proper size picture for given size auditorium or for a given distance of projection. Some still seem imbued with the idea that added distance of projection means heavy loss of screen illumination—that fifty amperes will not give nearly the same screen brilliancy at one hundred feet that it will at seventy-five.

This hoary absurdity dies hard. The only difference there is in the matter of light loss as between the short and long distance of projection occurs, if it occurs at all (dependent, up to certain limits, upon lens diameter), between the aperture and objective.

If the objective be too small to ac-

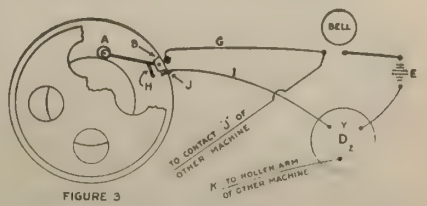


FIGURE 3

commodate the whole beam, as may be the case if the amperage be high and the objective working distance so great

that it is impractical to use an objective with large enough diameter to accommodate the ray, there will be loss.

Loss Is Controllable.

But up to the limit of objective diameters this loss is controllable, and is largely controllable in almost any possible case by using a three-combination objective. All this has been explained and re-explained in this department, and is thoroughly explained and illustrated in the handbook.

As to picture size in a given auditorium this also is thoroughly treated in the handbook, under "Picture Size," beginning on page 181. Briefly the matter hinges on two main points, viz: the fact that the smaller the picture, within reasonable limits, the more desirable will be the front rows of seats and the less eye strain there will be to patrons occupying them.

Read the Handbook.

The larger the picture, within reasonable limits, the better the picture will appear from the rear seats of a long auditorium. It therefore resolves itself into a problem as to what is the least size that will be clearly discernible, in all its details, including ease of title reading, from rear seats. The writer has found an eighteen-foot picture to serve these purposes, in every detail, at as much as one hundred and fifty or even two hundred feet, and if the front rows of seats are twenty feet or more from the screen the view of an eighteen foot picture is, while not good, passable. On the whole I think the second paragraph, page 1813, of the handbook, sets very excellent limits. Mr. Frank J. Rembusch sets sixteen feet as the limit of size for any screen, except where the front rows of seats can be located more than thirty feet away. Good, sound logic, that. The whole problem is well dealt with in "Size of Picture" in the handbook, and we firmly believe that one subject alone is well worth the entire price of the book to those who will study and digest it.

Darned Good Scheme

You will all remember the John Auerbach installation recently described in another section of the paper.

The accompanying picture shows the metal cone covering the condenser light ray and the framing light he uses. Immediately behind the globe is an opening in the metal light guard, covered by a slide. When threading this slide is pulled back, thus allowing the light from the lamp to shine directly through the opening and aperture. The scheme is applicable to the Simplex only, or at least is best applicable to it.

Some Considerable Commendation

Recently a Canadian exhibitor wrote that he had purchased a Kinemacolor projector, but was unable to get satisfactory results with black and white. He had previously written two Canadian supply companies asking advice. One of them gave an outline of what was really the only intelligent experiment to make, and added:

While the Richardson Handbook does not give the detailed construction of the Kinemacolor projector, still if you were in possession of one, by comparing instructions and reasoning set forth therein as applicable to other makes of projectors, a little ingenuity and common sense would enable you to locate your present trouble. These volumes sell for $4.50 (in Canada) and are worth one hundred times that sum, or would were it impossible to obtain a duplicate copy. They are the only authentic treatise of the proper construction and care of a theatre and its equipment, from cellar to roof, in existence. If you haven't one you should get a copy without delay.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

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The Other Bluffed.

The other supply house letter displayed such a bluff at knowledge it did not possess that we had a good laugh.

Auerbach's Scheme.

It seems that they had already written one letter to the exhibitor on the trouble, and he came back at them. Here is one paragraph of their last letter:

We were only joking when we mentioned the four-blade shutter, as it would be impossible to use this kind of shutter on this machine. The trouble lies in the fact that the movement of the machine is so slow that only one half of the shutter is required to pass in front of the lens while the film is being drawn down.

It Is to Laugh.

It is to laugh! But anyhow we think you will admit that the first company, which gave a really intelligent answer, gave the handbook some considerable recommendation. How do we know all the above? Why the exhibitor, Mr. John Blohm, Bijou Theatre, Chesley, Ontario, sent us both supply company letters, hoping they would aid us in diagnosing the case.

The trouble lies in the slowness of the intermittent movement. The projector is probably one of those made by Urban, and we doubt if anything can be done in the matter.

As suggested by the first named supply company, Mr. Blohm can try trimming down the shutter master blade until he gets travel ghost, but we do not think he will get far. The mechanism is probably useless for black and white normal-speed projection.

Our suggestion! We would suggest the one practical thing to do is secure a Power's mechanism (Power's because that mechanism will best lend itself to such a procedure) and install it in place of the mechanism of the Kinemacolor. To do this it may be necessary to block up under the Power's head with some sort of a sub base, but this should be easily accomplished, and obviates discarding the entire machine. Some ingenuity might have to be exercised in attaching the take up drive to the Power's head, but that, too, can doubtless be accomplished. Anyhow it is the most practical suggestion we are able to make.

From England

Frank H. Kenyon, Projectionist, Colwyn Bay, North Wales, England, says:

Attached find five dollars in payment for lens chart and handbook. Have had second edition of handbook for five years. It has proven most useful. Am back shooting pictures, after three years of shooting bullets, and must start scratching gravel to make up for lost time. Am in charge of excellent equipment, comprising one "Gaumont" and one "Indomitable" projector.

The latter was installed four months ago, and is just great. Have not been able to obtain proper condenser lineup as yet, but will not stop trying. Sent the chart cut from December 28, 1918, issue to a firm of lens makers when ordering condensers I required and was told by them the thing was impossible; that I would have to have special lenses and projectors built in order to obtain any increase in light at the screen.

Knows Where to Look.

Well, I know where to look for the right stuff in future. By setting Gaumont shutter at aerial image I was able to trim off three quarters of an inch from the master blade without showing travel ghost.

Distance lens to screen is sixty-two feet. Pictures sixteen feet plus a six inch lap all around on black velvet.

Do you think this too large for a hall sixty by fifty? Am troubled with an out-of-focus on one side when using lens at full aperture. Have to stop down to three quarters of an inch to get picture sharp all over screen, which wastes a great deal of light.

Machines set four feet above and two

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feet six inches to side of center of screen.

Would Reduction Help?

Would reducing picture size to say thirteen feet help things? Current supply is 440 volts D. C. through a Westinghouse motor generator set which will deliver seventy amperes at sixty volts. Also have a stand-by resistance. Get brilliant picture with fifty-five amperes, but would like to improve it.

Projection room is seventeen by fourteen, with a ten foot ceiling. Has an eighteen inch ventilator and a window. You asked projectionists, recently, to report on Kinarko carbons. Have been using them for some time and they are O.K. when burning to capacity; otherwise they are apt to show crater shadow. In closing I want to thank you for the good work you have done in the past. May it long continue.

Unusual Knowledge or None.

The remark of the lens manufacturer demonstrates either unusual knowledge of the projector optical system (unusual for a lens maker) or none at all. If the manufacturer referred to your case only, he was probably correct, but if the statement was designed to apply to projectors generally, then English light and light in the Western Hemisphere must be very different, because over here we have thousands of projectionists who have secured added screen brilliancy by intelligent adjustment of their projector optical system, and that without any special lenses.

The reason why I say they might be nearly correct in your case is that you have about a three and a half inch E. F. projection lens (three and three-eighths you say), with a two-inch working distance. With such a lens the aerial image should be very close to the front end of the barrel, and if you trimmed off three quarters on an inch from the Gaumont shutter it is pretty good evidence that it was that much too wide for any condition, see second paragraph page 474 of handbook. With a two-inch working distance the lens should be picking up pretty nearly all the ray if the condensing system is what it should be, so that any further light saving than was accomplished by trimming down the shutter blades would probably be impossible.

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Lens None Too Good.

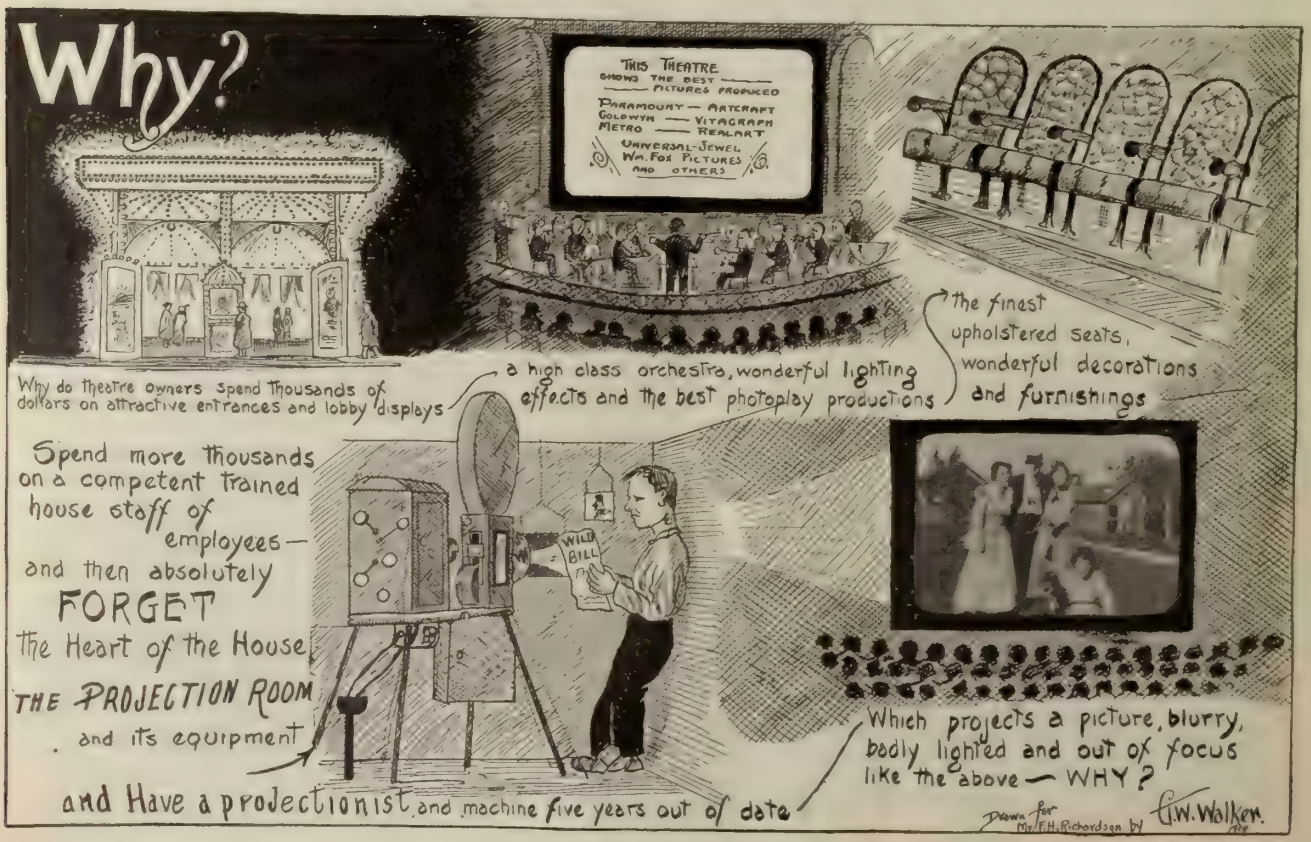
The fact that you have to stop down to get sharp definition is pretty good evidence that your lens is none too good—has very little depth of focus. It will amply pay your employers to get better lenses. Reduction of picture size to thirteen feet would help the matter. Might cure it entirely, though I hardly think so, unless the new lenses were better than your present ones. It would, however, give you a better optical train throughout. Sixteen foot picture is alright for your place, but remember this: a smaller one would be perfectly distinct from rear seats, and would be much better from the front ones. The new handbook will, I think, post you on several matters concerning the optical system. Glad you approve my work.

The Prince of Wales Hustled

A bit of a while ago I attended the Strand Theatre, New York City, and in the most excellent program was a topical and in the topical appeared the Prince of Wales. My Gawd how that man can move! He must be entirely healthy and some vigorous, for in one scene he took steps at the approximate rate of six to the second. The impression prevails that heirs to thrones are rather languid, a bit bored and generally disinclined to vigorous action.

Don't Believe It.

Don't believe it. Any prince who can fly around as did His Princeness on the screen of the Strand that day is no weakling—that is if he appeared on the screen as he did when the picture was taken, and surely it could not be otherwise! We may safely assume that no one would dare deliberately "speed up" the heir to the British throne! Certainly no one would have the effrontery to make such eminent dignity dart around like a circus acrobat. It would be unthinkable, and would border on Lese Majeste!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and its equipment
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BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Ascher Brothers' Newest Theatre Should Be Decidedly Attractive

ON a following page will be found the plans of Henry L. Newhouse, of Chicago, for Ascher Brothers' new Cincinnati picture theatre; also exterior and interior views of same from the architect's wash drawings.

The plot selected is at the northeast corner of Vine and Seventh streets and the house has a frontage of one hundred feet on the former and extends along Seventh street for a distance of one hundred and thirty-four feet.

A Million-Dollar House.

Just what the architect has done with the space at his disposal is well illustrated by the plans already referred to. The building permits called for the expenditure of $250,000 for the structure, and the total cost of house, land and equipment it is said will be in the neighborhood of the million dollar mark.

Comfort of Patrons Featured.

The plans call for a seating capacity of 1,956, of which 1,098 will be on the main floor and 858 in the balcony. In order that patrons may enjoy the greatest degree of comfort each seat will be twenty-two inches wide and the rows spaced thirty-two inches apart. The seating was supplied by Heywood Brothers of Chicago. The aisles as shown in the plans are unusually wide to obviate congestion, and the convenience of patrons is also provided for by the liberal amount of space allotted to reception, lounging and rest rooms as well as by the generous dimensions of the lobby.

Heating and Ventilating Details.

The heating system consists of two 12,000 square foot Utica boilers and the radiation by American Radiator Company's water type radiators. The vacuum system to be used in connection with the heating plant is a Jennings-Nash combined hydro-turbine feed vacuum pump, pump and motor direct connected.

Fresh air will be taken in from the outside through a number 7 Massachusetts squirrel cage fan, handling 50,000 cubic feet of air per minute. The air will be cooled in summer by a seventy-five ton American Carbonic ice machine of the safety type and washed and warmed in winter.

The electric system will be 110-220 volts direct current, three wire. There will be two services, one for light and one for power. The switches specified are H. & H. type push button and the dimmers will be of Cutler-Hammer make.

The Projection Room.

The projection room is located directly over the rear of balcony and ten feet above highest point of balcony floor. Its dimensions are sixteen feet in width by twenty in length. The projection throw will be 110 feet to the 23 by 27 foot screen.

Structural Details.

Footings, walls and slabs will be of reinforced concrete, the front of cream

(Continued on page 1206)

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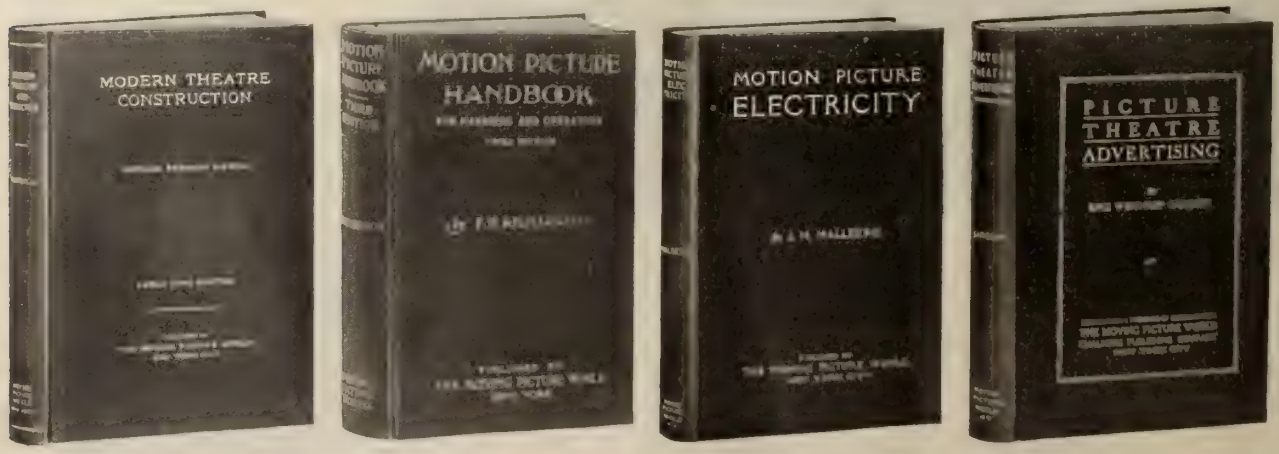
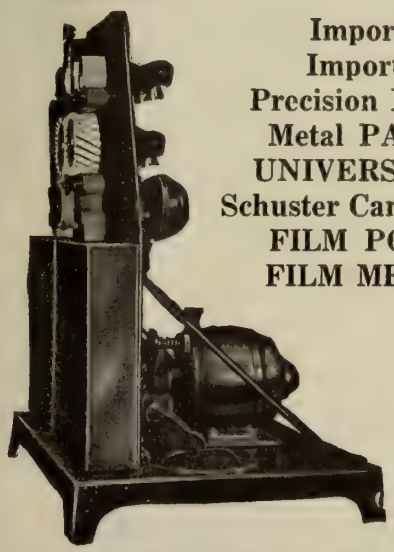


The Exhibitor's and House Manager's Working Library.

The four books shown above will make and save money for their readers. It's a decided handicap not to possess them.

Everything for the Production of Film

NEW MODEL FILM CLEANING MACHINE



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The Right Apparatus
At the Right Prices

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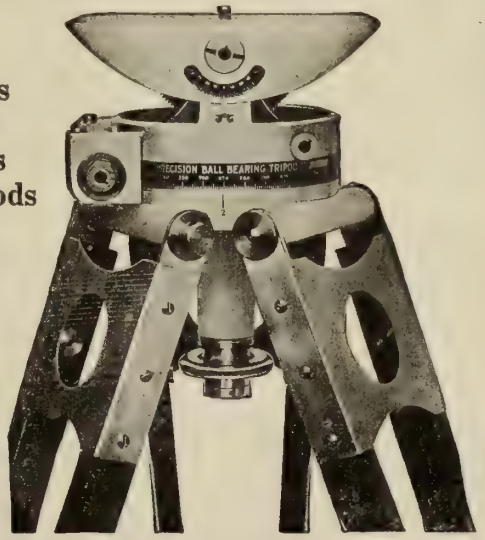

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CROWD YOUR THEATRE

PEOPLE resent long waits in line—they want to see the "start" of the picture.

A SLOW-MOVING crowd in front of your ticket window drives business away—it isn't necessary.

The Lightning Coin Changer

—by actual test—will handle crowds 200% faster than the old way. The Lightning way is not an experiment; it is a proved success—proved by some of the best and largest Motion Picture houses in the country. The owner of eighteen houses tried out one Lightning; within a month he ordered seventeen more.

The Lightning is sturdily built to stand long and hard service—easily operated—and is the only change making device on the market that delivers change to the customer.

WRITE TO-DAY
for full information and special introductory prices to theatre owners.

LIGHTNING COIN CHANGER CO.

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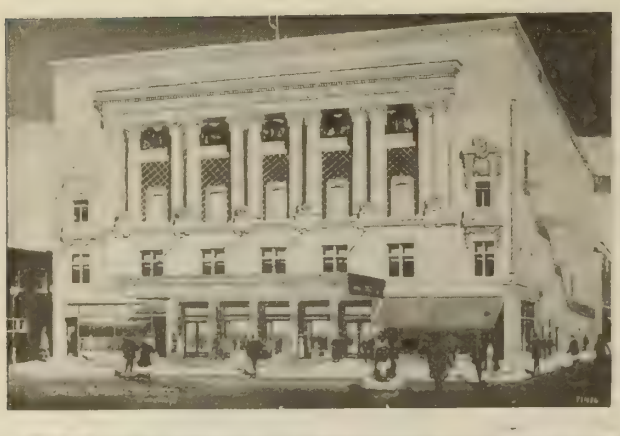
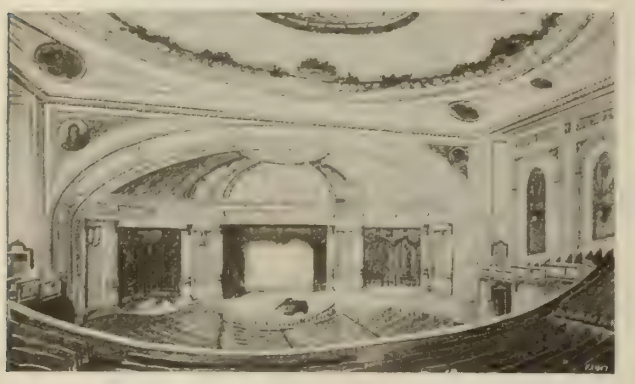
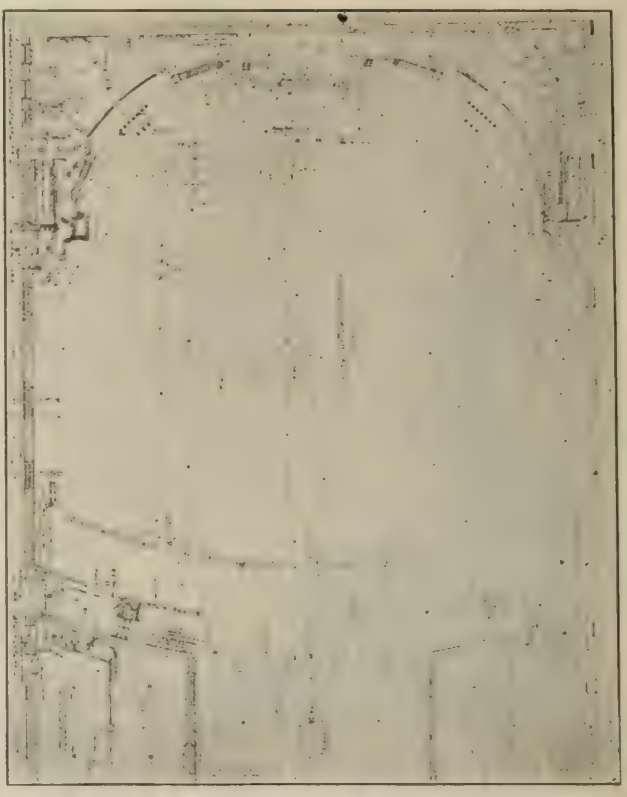
34 West Lake Street Chicago, Ill.

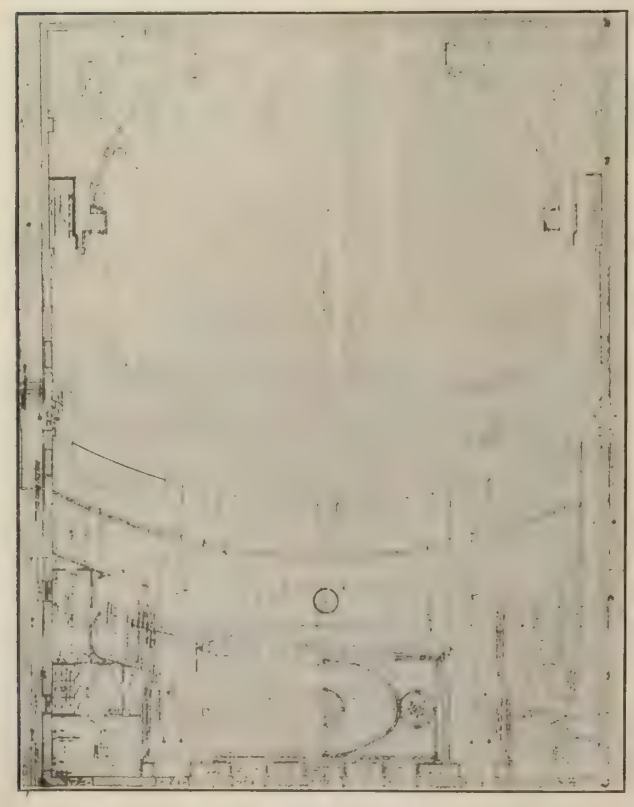




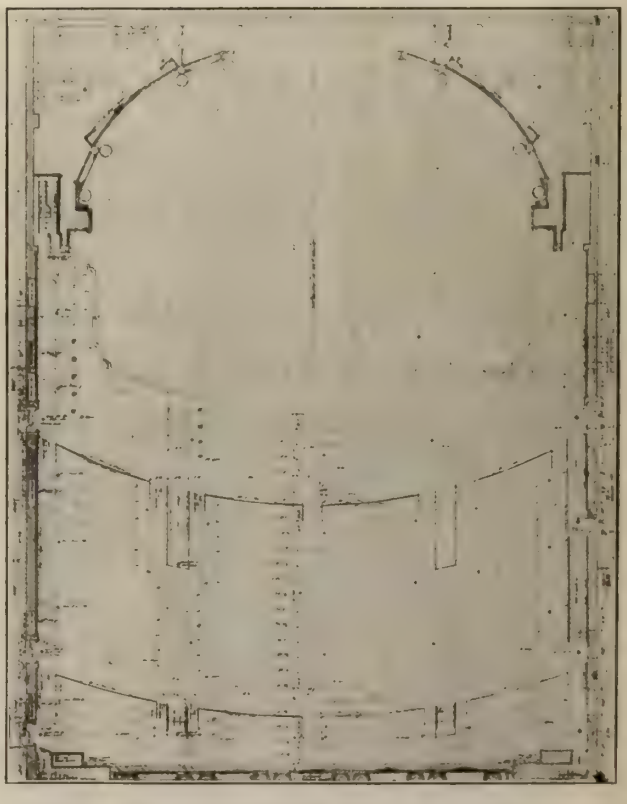
Front and Interior of House.



Ground Floor Plan.



Mezzanine Plan.



Balcony Plan.

How the New Ascher Theatre of Cincinnati Will Look on Completion.

The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

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The AUTOMATICKET TICKET SYSTEM, the 20th Century method of selling tickets, is not only the fastest method, but the most efficient method.

THE PERFECTED AUTOMATICKET REGISTER

issues tickets five times as fast as they can be issued by hand, and gives an exact accounting of every ticket sold. You can't be sure of getting every dollar of profit out of your business unless every dollar taken in is accounted for.
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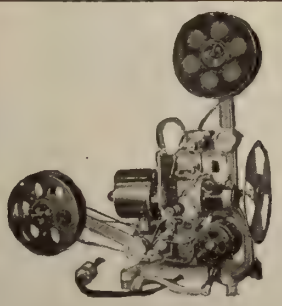

National Cash Register Co.
equips salesmen with
THE NEW PREMIER PATHÉSCOPE
Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

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Right photographically. Will not go to pieces in the projector.

Made by

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Verona, New Jersey

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, $.000, $3.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

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Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
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For 5 or 10 W. and 25 or 40 W. Lamps
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Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2547

(Continued from page 1202)

terra cotta with colored relief panels in the recesses. The Seventh street and Oneida alley faces will be of Kittaning brick with terra cotta trimmings.

The roof will be supported on steel trusses which eliminate the necessity for view-obstructing pillars in the theatre. Much of the interior decoration will be of marble. Lobby and lavatory floors will be of mosaic while that of the promenade will be of terrazzo.

Argus Salesmen Gather in an Enthusiastic Convention

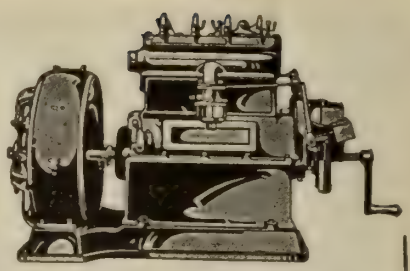
THE thirty-eight good looking gentlemen in the picture below constitute the officers and sales force of The Argus Enterprises, Inc., Cleveland, who recently held a five day convention in Cleveland, at which time they went over in detail the various Argus companies advertising plans for the coming year.

It was a splendid convention. Much real constructive work was accomplished and the salesmen have returned to their various posts with a firm determination to build bigger business and good will for the Argus organization in 1920.

The heavy set gentleman standing in the center of the front row is H. H. Cudmore, president and general manager. To his right is H. A. Brereton, Treasurer, and to his left is Oscar M. Sheck, inventor of the Argus-Sheck Universal Adapter for Mazda Lamp Projection. To Mr. Brereton's right is C. A. B. Halverson, Jr., of The General Electric Co., Schenectady, who are manufacturing Argus equipment.

Simplex Selling Is Simple.

"It is a simple matter to sell a Simplex machine in this territory," says H. G. Lihou, manager for Erker Brothers, Theatrical Department, Simplex agents for Missouri. The difficulty is to get enough of them. There are over one hundred theatres in St. Louis and Erker



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
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PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Carl Boller & Brother
Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

The Argus Convention Was a Happy Event.

The thirty-eight pleased expressions, as per sample above, are absolute proof of the joyousness of the get-together.

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.

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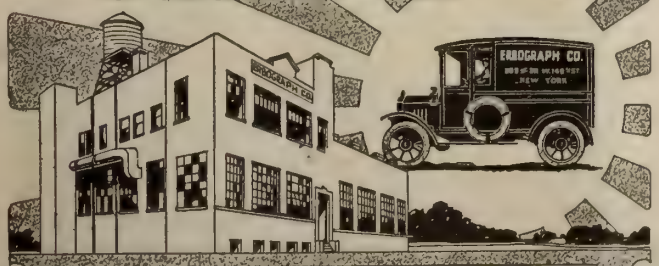

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"The Portable Motion Picture Projecting Machine Without An Apology."

Experience has proven that the new American Projectoscope is without an equal as a compact, portable fool-proof projection machine. Gets current from any electric light socket, runs film either backward or forward—film can be stopped and held stationary at any point.

FOR DIRECTORS, FILM EDITORS, EXHIBITORS

For use by a director or film editor in examining film it is unequalled—titles can be held stationary on the screen and inspected. Exhibitors can use it to project features in their private offices while the theatre screen is in use.

FOR SCHOOLS AND CHURCHES

The Projectoscope is ideal for schools and churches. Anyone can operate it—no experience necessary. Either hand-driven or motor-driven devices supplied. Throws a perfect picture. Can be set up and taken down in a minute. No rewind necessary.

FOR COMMERCIAL USE

Hundreds of firms with reels of commercial films are equipping their salesmen with Projectoscopes. *"Seeing is believing."* Prospects can be shown every detail of manufacture—the product in actual use. As a result sales increase tremendously. Easily portable—carries like a suitcase.

SEND FOR BOOKLET!

Write today for descriptive booklet. Learn how YOU can use the Projectoscope to advantage. You incur no obligation. Ask us for it Today!

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TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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The Musical Marvel Write for Catalogue
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National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

caters to most, selling them everything. Erker Brothers occupy the entire building at 608 Olive street. On the third floor is the salesroom of the movie department and any morning Mr. Lihou can be seen getting something ready for the exhibitors. This concern claims to have a bigger business this year than in any previous year, and are preparing for a much bigger one during 1920.

How Would You Lay Out 750-Seat Picture Theatre?

A SUBSCRIBER to the Moving Picture World asks for suggestions on the arrangement of a picture theatre that he will erect in the near future. His plot of ground measures one hundred by one hundred and twenty five feet and he wants to include in the front of the house three stores, each thirty-five feet deep and a sixteen foot wide foyer.

The house is to be arranged to accomodate seven hundred and fifty seats. Here is an opportunity for our readers to distinguish themselves and earn the gratitude of a brother exhibitor who has heretofore confined his activities to airdomes and is wide open to good advice as to what and what not to do when laying out the new structure.

You have the floor, gentlemen. Send your suggestions to the "Better Equipment" Department.

Brightening Up the Lobby Is Newman's Regular Stunt

THE cheerfulness with which the picture houses are equipping their lobbies with ornate and artistic furnishings these days is the most certain indication that a good front is a dividend paying investment.

Among the most recent theatres to improve their foyers are the Auditorium of Dayton, whose latest acquisition is a collection of hand-carved photo display cabinets, with hinged glass doors surrounding the columns at the entrance and a dolphin design of ticket booth.

The Mecca of Dayton and the New Plaza of Miamisburg have fallen in line by installing attractive metal unit display cabinets in a statuary bronze finish which does not require polishing.

All the above designs and installations were by the Newman Manufacturing Company of Cincinnati and Chicago, whose new catalog will be off the press in a few days. Better make a holler for a copy of it now. It's free.

The American Film Company Will Take Commercial Work

FREE-LANCE camermen, commercial institutions in need of additional prints of old motion picture negatives, and amateurs owning motion picture cameras will be interested in learning that the American Film Company, Inc., is now prepared to handle commercial developing and printing for any one seeking that sort of work.

All the wonderful facilities of the big American laboratories in Chicago are now at their command. Commercial negatives sent to American Film Company for developing and printing will be handled by the same experts who develop and print the films bearing the "Flying A" trade-mark—and the whole motion picture industry knows that American prints are celebrated for their quality. They have been complimented by the most "hard-boiled" critics on their crystal-clear photography, perfect development and printing, unusual tinting and toning, and sub-titles of rare excellence.

American's charges for developing and printing are reasonable, and the speed with which this work is handled should prove of material assistance to the customer who is up against a time limit and must have a "rush job" if positive prints are to be ready on time.

Free Book
Containing complete story of the origin and history of that wonderful instrument—the
SAXOPHONE
Easy to Play
Easy to Pay
This book tells you when to use Saxophone—singly, in quartettes, in sextettes, or in regular band; how to transpose cello parts in orchestra ... many other things you would like to know.
You can learn to play the scale in one hour's practice, and soon be playing popular airs. You can double your income, your pleasure, and your popularity. Easy to pay by our easy payment plan.
MAKES AN IDEAL PRESENT
Send for free Saxophone book and catalog of everything in True-Tone band and orchestra instruments
BUESCHER BAND INSTRUMENT CO.
286 Jackson Street, Elkhart, Ind.

Write for our up-to-date price list.
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Largest Exclusive Dealers to the
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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
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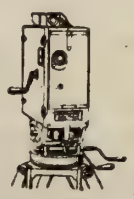

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Catalog free. Old cameras taken in exchange. C. O. D. telegraph orders shipped same day received.

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Operates on either alternating or direct current; takes standard size reels and film; throws pictures up to 12 feet in diameter at a distance of eighty feet, and is so light that it can be easily carried about.

Write today for a catalog fully describing its application to your work.

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There is a "SPEER" CARBON for every operating condition, and all carbons are guaranteed.

Give SPEER CARBONS a trial and decide for yourself their superior quality.

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WANTED: A first class roadman. To such a man will make a good concession to travel the Western Pennsylvania and West Virginia District. Address B. & L. Film co., 412 Ferry St., Pittsburgh, Pa.

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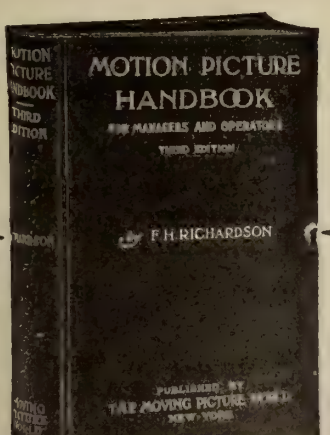

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The Moving Picture World

Volume XLII—October-December, 1919

J. P. CHALMERS, Founder

PUBLISHED BY

Chalmers Publishing Company, 516 Fifth Avenue, New York

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects announced by the producers or distributors during the three months ending December 31, 1919, and upon the majority of which have been published comments or reviews and advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or adevrtising aids can be found. "R" stands for reviews; "C" for comment; and "A" for advertising aids; "A and R" for advertising aids and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume. Pictures reviewed in bulletins issued during the printers' strike were reprinted in later issues and are included in this list.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

A B C of Love, The (Perret-Pathe)—Dec. 13; R-855.
Acid Bath, The (No. 5 of The Black Secret) (2 parts) (Pathe)—Dec. 13; R-857).
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Adventurer, The (Fox).
Adventurer, The (2 parts) (Hallmark-Clark-Cornelius)—Oct. 17.
Adventures of Ruth, The (2 parts) (Pathe) (No. 1, The False Countess)—Dec. 28; A & R-1190.
Adventures of Ruth (2 parts) (No. 2 Kidnapped) (Pathe) C-1191.
Adventures of Ruth (2parts) (No. 3, The Bewitching Spy) (Pathe); C-1191.
After the Circus (1 part) (Paramount-Briggs)—Dec. 7.
Almost a Husband (Goldwyn)—Oct. 25; R-1014.
All at Sea (Pathe)—Nov. 1; C-8.
All that Glitters Is Not Goldfish (Fox-Mutt and Jeff)—Oct. 11-18; R- 1192.
Amazing Lovers, The (A. H. Fischer Productions).
Amazing Woman, The (Republic Pictures).
America's Watch on the Rhine (Red Cross) (Educational).
Anne of Green Gables (Realart)—Nov. 22; R-455.
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Are Flirts Foolish? (1 part)(Gayety Comedies).
Arizona Catclaw (World)—Nov. 1; C-9).
Around About London (1 part) (Paramount-Holmes)—Oct. 5.
Arrested (2 parts) (No. 8 of Bound and Gagged) (2 parts) (Pathe)—Dec. 13; R-857.
Arrow Comedies (26, one part each) (Arrow).
Atonement (Pioneer).

B

Babies Is Babies (2 parts) (Universal-Okeh)—Nov. 17.
Back Stage (2 parts) (Paramount-Arbuckle)—R-1013.
Back to God's Country (First National- Curwood-Carver)—R-1013).
Back to Nature Girls (2 parts) (Fox-Sunshine)—Nov. 23.
Bandbox, The (Pathe)—Nov. 22; R-453).
Barnyard Romance, A (2 parts) (Universal).
Barriers of Flame (2 parts) (No. 13 of The Great Gamble) (Pathe-Western)—Oct. 11-18; B
Beachnuts (2 parts) (Romayne).
Beauty Market, The (First National).
Be Careful, Kate (1 part)(Mutual-Strand).
Bear Trapping (1 part) (Universal)—Oct. 4; C-163.
Beckoning Roads (Robertson-Cole).
Behind the Door (Paramount-Ince).
Behind the Mask (2 parts) (No. 6 of The Trail of the Octoups) (Hallmark)—Nov. 1.
Behind the Screen (2 parts) (Hallmark-Clark-Cornelius).
Belgium, the Broken Kingdom (Red Cross) (Educational).
Beloved Cheater, The (Robertson-Cole-Special).
Below the Water Line (2 parts) (No. 4 of The Black Secret) (Pathe)—Dec. 6; C-673.
Betrayal, The (2 parts) (No. 7, The Black Secret) (Pathe)—Dec. 21.
Best Bad Man, The (2 parts) (Universal-Western)—Oct. 4; C-163.
Best of Luck, The (Metro).
Bill's Anniversary (2 parts) (Universal-Okeh)—Nov. 15; R-364.
Billy's Flat (1 part) (Universal-Okeh)—Oct. 4; C-163.
Birth of a Soul (Vitagraph).
Black Circle, The (World)—Oct. 25; R-1192.
Black Gate, The (Vitagraph).
Black Secret, The (3 parts) (No. 1, The Great Secret) (Pathe)—Nov. 15; R-364.
Black Secret, The (2 parts (No. 2, Masked for Death) (Pathe)—Nov. 15; R-364.
Black Secret, The (2 parts) (No. 3, The Gas Chamber) (Pathe)—Nov. 15; R-364.
Black Secret, The (2 parts) (No. 4, Below the Water Line) (Pathe)—Dec. 6; C-673.
Black Secret, The (2 parts) No. 5, The Acid Bath) (Pathe)—Dec. 13; R-857.
Black Secret, The (2 parts) (No. 6, The Unknown) (Pathe)—Dec. 13; C-1012.
Black Secret, The (2 parts) (No. 7, The Betrayal) (Pathe)—Dec. 21.
Black Secret, The (2 parts) (No. 8, A Crippled Hand) (Pathe)—Dec. 28; C-1191.
Blazing Torch, The (2 parts) (No. 10 of The Midnight Man) (Universal).
Blazed Trail Productions (12 two-reelers) (Arrow).
Blind Husbands (8 parts) (Universal)—R-1013.
Blind Youth (Aywon).
Blooming Angel, The (Goldwyn).
Blue Bandanna, The (Robertson-Cole).
Blue Bonnet, The (W. W. Hodkinson).
Blue Pearl, The (Republic Pictures).
Bonds of Love (Goldwyn)—Nov. 1.; R-364.
Bonnie, Bonnie Lassie (Universal)—Nov. 8; R-246.
Bound and Gagged (3 parts) (No. 1, The Wager) (Pathe)—Oct. 4; C-162.
Bound and Gagged (3 parts) (No. 2, Overboard) (Pathe)—Oct. 4; C-162.
Bound and Gagged (2 parts) (No. 3, Help! Help!) (Pathe).
Bound and Gagged (2 parts) (No. 4, An Unwilling Princess) (Pathe)—Nov. 15; R-364.
Bound and Gagged (2 parts) (No. 5, Held for Ransom) (Pathe).
Bound and Gagged (2 parts) (No. 6, Out Again, in Again) (Pathe)—Nov. 29; R-537.
Bound and Gagged (2 parts) (No. 7, The Fatal Error) (Pathe)—Dec. 7.
Bound and Gagged (2 parts) (No. 8, Arrested) (Pathe)—Dec. 21.
Bound and Gagged (2 parts) (No. 9, A Harmless Princess) (Pathe).
Bound and Gagged (2 parts) (No. 10, Hopley Takes the Liberty) (Pathe)—Dec. 28; C-1012.
Bound in Spaghetti (1 part) (Fox-Mutt and Jeff)—Oct. 19.
Bride and Gloomy (1 part) (Gayety Comedies).
Broken Butterfly, The (Robertson-Cole)—Nov. 1; B
Broken Melody, The (Selznick).
Brothers Divided (Pathe)—Dec. 6; R-672.
Brownie's Doggone Tricks (2 parts) (Universal-Century)—Dec. 6; C-673.
Brute Breaker, The (6 parts) (Universal)—Oct. 20; R-1013.
Bullin' the Bullsheviki (Eff & Eff Prod. Co.).—Nov. 1; C-8.
Bumping into Broadway (1 part) (Pathe-Rolin)—Nov. 2.
Bungs and Bunglers (2 parts) (Vitagraph-Big V).
Burlesque on Carmen (4 parts) (Kremer-Essanay Reissue).
By the Sea (2 parts) (Kremer-Essanay Reissue).

C

Call for Mr. Cave Man (1 part) (Pathe)—Nov. 15; R-364.
Capitol, The (6 parts) (W. W. Hodkinson-Artco).
Captain Kidd's Kids (2 parts) (Pathe)—Dec. 6; C-673.
Caves and Coquettes (2 parts) (Vitagraph).
Champion, The (2 parts) (Kermer-Essanay Reissue).
Chambermaid's Revenge, The (2 parts) (Fox)—Oct. 25; R-1192.
Chasing Cacos (1 part) (Chester)—Nov. 29; R-537.
Chasing Her Fortune (2 parts) (Universal-Century)—Oct. 11-18; R-1192.
Chicken a la Cabaret (2 parts) (Fox-Sunshine).
Cinema Murder, The (Paramount-Cosmopolitan).
City of Kings (Goldwyn-Bray Pictographs).
Combat, The (Vitagraph).
Climb for Life, A (2 parts) (No. 4; The Fatal Fortune) (S. L. K.).
Climbers, The (Vitagraph)—Nov. 8; R-245.
Company (1 part) (Paramount-Briggs)—Oct. 25; C-1014.
Confessions of a Telephone Girl (1 part) (Fox-Mutt and Jeff)—Nov. 9.
Considering Posey (1 part) (Outing Chester)—R-854.
Constantinople, the Gateway of the Orient (Red Cross) (Educational).
Count, The (2 parts) (Hallmark-Clark-Cornelius)—Mar. 15, 1920.
Count the Votes (1 part) (Pathe-Rolin)—Oct. 4; C-162.
Counterfeit (Paramount-Artcraft)—Nov. 29; R-536.
Counterfeit Trail, The (2 parts) (Universal).
Country Cousin, The (Select)—Nov. 29; R-530.
Crawling Menace, The (2 parts) (No. 7; The Great Gamble) (Pathe-Western)—Oct. 4; C-162.
Creeping Flames (2 parts) (No. 10; The Great Radium Mystery) (Universal).
Crimson Shoals (Monopol Pictures)—Nov. 1; R-1192.
Crippled Hand, A (2 parts) (No. 8; The Black Secret) (Pathe)—Dec. 28.
Crooked Straight (Paramount-Artcraft)—Nov. 1; R-1191.
Cup of Fury, The (Goldwyn).
Cure, The (2 parts) (Hallmark-Clark-Cornelius)—Nov. 28.
Cutting Out His Nonsense (1 part) (Fox Cartoon); C-1191.
Cutting Up (1 part) (Goldwyn Ford)—D-7.
Cyclone, The (Fox).
Cynthia-of-the-Minute (6 parts) (Artco-W. W. Hodkinson).

D

Dad's Girl (World)—Nov. 24.
Daddy Number Two (2 parts) (Pathe)—Oct. 4; C-163.
Dainty Damsels and Bogus Counts (2 parts) (Universal-Rainbow)—Oct. 11-18; C-1014.
Damsel in Distress, A (Pathe)—Oct. 25; R-1192.
Danny Asks Why (2 reels) (Judge Brown-World).
Daredevil, The (Fox).
Dark and Cloudy (1 part) (Gayety Comedies).
Darkest Hour, The (Vitagraph).
Darn That Stocking (2 parts) (Goldwyn Comedy).
Daughter of Two Worlds, A (First National).
Dawn (6 parts) (Pathe)—Nov. 29; R-536.
Day in Florence, A (1 part) (Paramount-Holmes)—Oct. 19.
Day She Paid, The (Universal)—A & R-1012.
Day's Pleasure (2 parts) (First National-Chaplin)—A & R-1009.
Deadly Peril, The (2 parts) (No. 9; The Fatal Fortune) (S. L. K.).
Death Trap, The (2 parts) (No. 2; The Great Radium Mystery) (Universal)—Oct. 25.
Demand of Dugan, The (2 reels) (Judge Brown-World).
Department Store on Wheels (Goldwyn-Bray Pictographs).
Desert of Wheat, The (6 parts) (W. W. Hodkinson-Zane Grey).
Desperate Chances (2 parts) (No. 6; The Fatal Fortune) (S. L. K.).
Devil's Trademark, The (2 parts) (No. 1; The Trail of the Octopus) (Hallmark).
Desert Gold (Pathe)—Nov. 15; R-363.
Devil's Riddle, The (Fox).
Dew Drop Inn (2 parts) (Vitagraph-Semon)—Oct. 25; C-1014.
Dog Gone Shame, A (1 part) (Universal-Star)—Oct. 4; C-163.
Down the Strand in London (1 part) (Paramount-Burlingham)—Dec. 14.
Dropped Into Scandal (1 part) (Gayety Comedies).
Double Hold-Up, The (2 parts) (Universal)—Dec.; C-1022.
Dragon Painter, The (Robertson-Cole)—Oct. 4; R-161.
Dumbwaiter Scadal, A (2 parts) (Sunbeam).

E

Eastward Ho! (Fox-Victory)—Nov. 29; R-537.
Easy Street (2 parts) (Hallmark-Clark-Cornelius)—Jan. 9, 1921.
Editorial Horseplay (1 part) (Chester-Outing).
Eden of the Pacific (1 reel) (Prizma).
Egg Crate Wallop, The (Famous Players-Lasky).
Elevator Mystery, The (2 parts) (No. 6; The Midnight Man) (Universal-Special)—Oct. 6.
Elmo, The Mighty (No. 18) (2 parts) (Universal)—Oct. 11; R--1192.
Everybody's Doing It (1 part) (Fox-Mutt and Jeff)—Oct. 4; C-162.

Electric Toe, The (2 parts) (No. 6; The Midnight Man) (Universal).
Escaped Convict, The (2 parts) (Capitol).
Erstwhile Susan (Realart)—Dec. 13; R-854.
Eternal Triangle, The (2 parts) (Universal-Special).
Eve in Exile (American-Pathe)—Dec. 13; R-854.
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Everywoman (Paramount-Artcraft-Special)—Dec. 28; A & R-1190.
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Eyes of Truth (Goldwyn).
Eyes of Youth (8 parts) (Equity)—R-362.

F

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False Countess, The (2 parts) (No. 1 of The Adventures of Ruth) (Pathe)—Dec. 7.
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Fatal Fortune, The (2 parts) (No. 4; A Climb for Life) (S. L. K.)
Fatal Fortune, The (2 parts) (No. 5; The Forced Marriage) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 6; Desperate Chances) (S. L. K.
Fatal Fortune, The (2 parts) (No. 7; A Plunge to Death) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 8; A Struggle in Midair) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 9; The Deadly Peril) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 10; Sure Death) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 11; A Leap for Life) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 12; A Fiendish Plot) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 13; Set Adrift) (S. L. K.).
Fatal Fortune, The (2 parts) (No. 14; The Hidden Treasure) (S. L. K.).
Fatal Ride, The (2 parts) (No. 3; Great Radium Mystery) (Universal)—Oct. 26.
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G

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Gay Old Dog, The (6 parts) (Pathe)—Nov. 22; R-454.
Gas Chamber, The (2 parts) (No. 3; The Black Secret)—Nov. 15; R-364.
Getting a New Angle (Outing Chester).
Girl Named Mary, A (Famous Players)—Dec. 21.
Ghost of Chance, The (Vitagraph)—Nov. 8; R-246.
Girl from Outside, The (Goldwyn)—No. 25; R-454.
Girl in Bohemia, A (Fox-Excel)—Dec.
Girl Pottery Makers of the Caribbeans (1 part) (Goldwyn-Bray).
Giving the Bride Away (Pathe)—Nov. 16.
Glorious Woman, The (Selznick)—Nov. 8; R-246.
Golden Hope, The (Robertson-Cole)—Dec.
Golden Shower, The (Vitagraph); A & R-1188.
Good Night Judge (2 parts) (Robertson-Cole-Supreme)—Nov.
Good Ship Rock 'N Rye (2 parts) (Universal)—Dec.
Gray Wolf's Ghost, The (Robertson-Cole)—Oct.
Gray Towers Mystery (Vitagraph)—Oct. 25; R-1192.
Great Gamble, The (2 parts) (No. 7; The Crawling Menace) (Pathe-Western)—C-162.
Great Gamble, The (2 parts) (No. 8; The Ring of Fire) (Pathe-Western).
Great Gamble, The (2 parts) (No. 9; Through Iron Door) (Pathe-Western).
Great Gamble, The (2 parts) (No. 10; Written in Blood) (Pathe-Western)—C-162.
Great Gamble, The (2 parts) (No. 11; The Stolen Identity) (Pathe-Western)—C-162.
Great Gamble, The (2 parts) (No. 12; The Wolf Pack) (Pathe-Western)—C-9.
Great Gamble, The (2 parts) (No. 13; Barriers of Flame) (Pathe-Western)—Oct. 11; C-1014.
Great Gamble, The (2 parts) (No. 14; Under Arrest) (Pathe)—R-364.
Great Gamble, The (2 parts) (No. 15; Out of the Shadows) (Pathe)—R-364.
Great Radium Mystery, The (2 parts) (No. 1; The Mystic Stone) (Universal)—Oct. 12; R-1013.
Great Radium Mystery, The (2 parts) (No. 2; The Death Trap) (Universal)—Oct. 25; C-7.
Great Radium Mystery, The (2 parts) (No. 3; The Fatal Ride) (Universal)—Oct. 26.
Great Radium Mystery, The (2 parts) (No. 4; The Swing of Life) (Universal)—Nov. 15; R-364
Great Radium Mystery, The (2 parts) (No. 5; The Torture Chamber) (Universal)—Nov. 15; R-364.
Great Radium Mystery, The (2 parts) (No. 6; The Tunnel of Doom) (Universal)—No. 29; R-536.
Great Radium Mystery, The (2 parts) (No. 7; A Flash in the Dark) (Universal)—Nov. 29; R-537-C-1014.
Great Radium Mystery, The (2 parts) (No. 8; In the Clutches of a Madman) (Universal)—Dec. 13; R-857.
Great Radium Mystery, The 2 parts) (No. 9; The Rowing Volcano) (Universal).
Great Radium Mystery, The (2 parts) (No. 10 Creeping Flames) (Universal).
Great Radium Mystery, The (2 parts) (No. 11; Perils of Doom) (Universal)—Dec. 22.
Great Radium Mystery, The (2 parts) (No. 12; Shackled) (Universal)—Dec. 29.
Great Secret, The (3 parts) (No. 1; The Black Secret) (Pathe)—Nov. 15; R-364.
Guinan Western, Texas (Series of two reelers) (Frohman).
Gum Drops and Overalls (1 part) (World)—Oct. 25; R-1192.
Gun Fightin' Gentleman, A (Universal)—Nov. 29; R-537.

H

Haman (1 part) (Bull's Eye).
Hanla Mann Comedies (Series of one and two reelers) (Arrow).
Hand of Wang, The (2 parts) (No. 4; The Trail of the Octopus) (Hallmark)—Nov. 1; C-7.
Handy Man Around the House, A (1 part) (Paramount-Briggs)—Oct. 26.
Harvest Moon, The (6 parts) (W. W. Hodkinson).
Hattie's Hoodoo (1 part) (Outing Chester)—Dec. 13; R-853.
Hawk's Trail, The (Burston-W. H. Productions-Serial)—Dec. 13; R-856.
Hawthorne of the U. S. A. (Paramount-Artcraft)—Dec. 21; R-536.
Hayseed (2 parts) (Paramount-Arbuckle)—Oct. 26.
He Ain't Done Right by Our Nell (1 part) (Fox Cartoon).
Head Waiter, The (2 parts) (Vitagraph-Big V).
Heart of a Gypsy, The (Hallmark)—Dec. 13; R-856.
Heart of Juanita (Robertson-Cole)—Dec. 13; R-855.
Heart Strings (Fox).
He Did and He Didn't (2 parts) (Goldwyn-Capitol)—Oct. 4; C-162.
He Married His Wife (1 part) (Christie)—R-1013.
Heart O' the Hills (First National)—R-853.
Heart of the Jungle, The (1 part) (Paul J. Rainy)—Nov. 1.
Heart Trouble (1 part) (Universal-Star)—Oct. 4; R-163.
Hearts and Masks (6 parts) (Hodkinson).
Held for Ransom (2 parts) (No. 5 of Bound and Gagged) (Pathe).
Hell Ship, The (Fox).
Hellon, The (Pathe-American)—R-1013.
Help Help (No. 3 of Bound and Gagged) (Pathe)—Oct. 4; C-162.
Her Bear Escape (1 part) (Christie).
Her Elephant Man (Fox).
Her Game (United Picture Theatre)—Oct. 25; R-1192.
Her Kingdom of Dreams (First National)—Oct. 4; R-160.
Her Winning Way (1 part) (Mutual Strand).
Hickville (2 parts) (Romayne Pictures)—Oct. 1.
Hidden Gardens and Stately Cloisters (1 part) (Outing Chester).
Hidden Treasure, The (2 parts) (No. 14, The Fatal Fortune) (S. L. K.).
Hiding in Holland (1 part) (Universal)—Oct. 4; R-163.
High Jinks (2 parts) (Vitagraph-Semon).
His Divorced Wife (Universal)—Nov. 15; R-363.
His Conscience His Guide (2 reels) (Sunbeam).
His Double Exposure (1 part) (Mutual-Strand)—October.
His Friend's Tip (1 part) (Universal-Syar)—Nov. 15; R-364.
His Last False Step (2 parts) (Paramount-Sennett)—Dec. 6; R-673.
His Lucky Blunder (1 reel) (Okeh-Universal).
His Majesty the American (United Artists)—Nov. 8; R-245.
His Official Business (Paramount-Artcraft)—Oct. 26.
Her Official Fiance (Paramount-Artcraft)—Oct. 11-16; R-1014.
His Only Father (1 part) (Pathe-Rolin)—Nov. 15; R-363.
His Own Medicine (2 parts) (Goldwyn-Capitol)—Nov. 2.
His Wife's Friend (Paramount-Ince)—Dec. 21.
Hitting the High Spots (1 part) (Comedy Travels) (Paramount-Artcraft)—Nov. 2.
Hits and Misses (1 part) (Gayety Comedies).
Home Brew (1 part) (Christie).
Home of the Hula Hula, The (1 part) (Robertson-Cole-Martin Johnson)—December.
Homeless Princess, A (2 parts) (No. 9 of Bound and Gagged) (Pathe)—Dec. 2.
Honest Book Agents (1 part) (Fox-Mutt and Jeff)—Oct. 11-18; R-1192.
Honorable Cad, An (Universal) Nov. 17.
Hooping Up (Ford Educational Weekly).
Hound and Gagged) (Pathe)—Dec. 28.
Hopley Takes the Liberty (2 parts) (No. 10,
House Cleaning (1 part) (Paramount-Briggs)—Dec. 28.
How and Why of Your Transmission. The (Paramount Magazine)—Oct. 26.
How Dry I Am (2 parts) (Rolin-Pathe)—Dec. 13; R-857.
How Time Flies (Goldwyn-Bray Pictographs).
Human Collateral (Vitagraph).
Human Desire (First National)—Nov. 1; R-1191.
Hungry Lions and Tender Hearts (2 parts) (Fox-Sunshine).

I

I and the Mountain (1 part) (Robertson-Cole-Martin Johnson)—December.
Illustrious Prince, The (Robertson-Cole)—Nov. 15; R-363.
Immigrant (2 parts) (Hallmark-Clark-Cornelius)—Sept. 5, 1920.
Imposing on Good Nature (1 part) (Outing Chester)—Nov. 8; R-246.
In Brittany (1 part) (Paramount-Holmes)—Dec. 21.
In Far Away New Zealand (1 part) (Goldwyn-Bray).
In Honor's Web (Vitagraph)—Nov. 15; R-363.
In Mizzoura (Paramount-Artcraft)—Oct. 25; R-1192.
In Old Kentucky (First National).
In Spain (1 part) (Fox-Mutt and Jeff)—Nov. 15; R-364.
In the Basque Country (1 part) (Paramount-Holmes)—Nov. 30.
In the Clutches of a Madman (2 parts) (No. 8, The Great Radium Mystery) (Universal)—Dec. 13; R-857.
In the Good Old Days (1 reel) (Universal)—Dec. 22.
In the Movies (1 part) (Fox-Mutt and Jeff)—Oct. 26.
In Wrong (First National).
Inferior Sex, The (First National).
Invisible Bond, The (Paramount-Artcraft)—Nov. 23.
Islands of the St. Lawrence (1 part) (Goldwyn-Ford).
Isle of Conquest, The (Select)—Nov. 8; R-245.
Is Your Sweetheart False? (2 parts) (Robertson-Cole-Strand)—November.
It Pays to Advertise (Paramount-Artcraft)—Nov. 22; R-454.
It's a Hard Life (Pathe)—Dec. 6; R-673.

J

Japan (1 reel) (Prizma).
Jinx (Goldwyn)—A & R-1186.
Jitney (2 parts) (Kremer-Essanay Reissue).
John Petticoats (Paramount-Artcraft)—Nov. 15; R-363.
Joyous Liar, The (W. W. Hodkinson—A. & R.-1011.
Jubilo (Goldwyn)—A. & R.-1007).
Just a Wife (National Pictures).
Just Over Yonder (1 part) (Robertson-Cole Martin Johnson)—December.

K

Keyhole Reporter (2 parts) (Romayne).
Kid and the Cowboy, The (2 parts) (Universal) Dec. 13; R-857.
King Roma at the Royal Mat (1 part) (Paramount-Holmes)—Dec. 28.
Kitty Kelly, M. D. (Robertson-Cole)—Oct. 25; R-1192.

L

L'Apache (Famous Players-Lasky)—A. & R.-1007.
Lady's Tailor, A (2 parts) (Paramount-Sennett) Dec. 7.
Lasca (Universal)—Nov. 22; R-455.
Last of His People, The (Select)—A & R-1187.
Last of the Duanes, The (Fox)—Oct. 12.
Last of the Open Range (Arrow).
Last of the Seminoles (1 reel) ((Prizma).
Law Makers, The (1 part) (Paramount-Holmes) —Oct. 26.
Leap for Life, A (9 parts) (No. 11, The Fatal Fortune) (S. L. K.).
Legends of the Wilderness (Scenic Series) (Bulls Eye).
Life Line, The (Paramount-Artcraft-Tourneur) —Oct. 5; R-1013.
Life of Reilly, The (2 parts) (Triangle)—Dec. 7.
Lightning Bryce (15 episode serial, 2 parts each) (Arrow)—R-362.
Lincoln Highwayman, The (Fox).
Line Runners, The (2 parts) (Universal) (Western)—Dec. 29.
Lion Man, The (2 parts) (No 1, The Flames of Hate) (Universal)—Dec. 29; A & R-1187.
Lion in the House, The (2 parts) (Universal-Century)—Oct. 4; C-163.
Lion Trapping (Universal)—Oct. 4; C-163.
Little Dears, The (2 parts) (Goldwyn-De Haven).
Lombardi, Ltd. (Metro)—Oct. 4; R-160.
Lone Hand, The (2 parts) (Universal)—Dec. 13; R-857.
Lonesome Hearts and Loose Lions (2 parts) (Universal-Century)—Oct. 4; C-163.
Lone Wolf's Daughter, The (Hodkinson-Read)—A. & R.-1010.
Long Arm of Mannister, The (Pioneer)—Nov. 8; R-245.
Looking for Trouble (2 parts) (Pathe-Rolin)—C-1012.
Lord and Lady Algy (Goldwyn)—R-1013.
Lost Money (Fox)—Dec. 6; R-673.
Lord Loves the Irish (Hodkinson-Brunton)—A. & R.-1011.
Lost Princess, The (Fox-Excel)—Nov. 8; R-246.
Lottery Man, The (Paramount-Artcraft)—Oct. 12; R-1013.
Love, Honor and —— (Hallmark)—Oct. 11; R-1013.
Love, Honor and Behave (2 parts) (Paramount-Sennett) (Dec. 21.
Love Sick at Sea (1 part) (Gayety Comedies).
Loves of Letty, The (Goldwyn).
Luck in Pawn (Paramount-Artcraft)—Nov. 9; A & R-1188.
Lucky Dog's Day, A (2 parts) (Universal)—December.
Lure of Ambition, The (Fox)—Dec. 21.

M

Making Good with Mother (Lawrence Grossmith) —Nov. 1; B-8.
Masked for Death (2 parts) (No. 2, The Black Secret) (Pathe)—Nov. 15; R-864.
Mates and Models (2 parts) (Vitagraph-Big V).
Meat Again (1 part) (Goldwyn-Ford).
Me and Captain Kidd (World)—Nov. 8; R-246.
Memory Lane (1 part) (Paramount-Nature).
Midnight Bride, The (Vitagraph).
Midnight Girl, The (2 parts) (Adolph Phillip).
Midnight Man, The (2 parts) (No. 5, Unmasked) Universal)—Oct. 11-12; R-1192.
Midnight Man, The (2 parts) (No. 6; The Elevator Mystery) (Universal-Spscial).—Oct. 6.
Midnight Man, The (2 parts) (No. 7; The Electric Foe) (Universal).
Midnight Man, The (2 parts) (No. 8; The Shadow of Fear) (Universal)—Oct. 20.
Midnight Man, The (2 parts) (No. 9; A Society Hold-Up) (Universal)—Oct. 26.
Midnight Man, The (2 parts) (No. 10; The Flaming Torch) (Universal)—Nov. 3.
Midnight Man, The (2 parts) (No. 12) (Universal)—Nov. 17.
Midnight Man, The (2 parts) (No. 13) (Universal)—Nov. 24.
Midnight Man, The (2 parts) (No. 14) (Universal)—Dec. 1.
Midnight Man, The (2 parts) (No. 15) (Universal)—Dec. 8.
Midnight Man, The (2 parts) (No. 16; The Cave of Destruction) (Universal)—Dec. 22.
Midnight Man, The (2 parts) (No. 17; A Wild Finish) (Universal)—Dec. 29.
Midnight Ride, The (Vitagraph).
Midst Peaceful Scenes (Paramount-Post Nature Pictures)—Oct. 26.
Mind the Paint Girl (First National)—R536.
Miracle of Love, The (Paramount-Artcraft)—Nov. 23.
Misfit Earl, The (Goldwyn-Betzwood).
Mister Outing Gets a Soup Dream (1 part) (Chester-Outing).
Mite of Love, The (2 parts) (Universal) (Stage Women's War Relief)—Dec.
Misfit Earl, The (Goldwyn) (Betzwood).
Miss Gingersnap (2 parts) (Pathe)—Nov. 29; R-537.
Miss Crusoe (World)—Oct. 4; R-158.
Mite of Love, The (Universal) (2 parts) (Stage Women's War Relief)—Dec.
Mister Outing Gets a Soup Dream (1 part) (Chester-Outing).
Mixed Drinks (1 part) (Mutual-Strand)—Sept. 28.
Moonshine Trail, The (6 parts) (Pathe)—Nov. 1.
More Deadly Than the Male (Famous Players-Lasky)—Dec. 7; A & R-1011.
Moving Day (Goldwyn)—R-362.
Much Needed Rest, A (2 parts) (Goldwyn-Capitol).
My Girl Suzanne (2 parts) (Adolph Philipp).
My Husband's Other Wife (Pathe-Blackton)—A & R-1190.
Mystery of the Yellow Room (Realart)—Nov. 1; B-8.
Mystic Stone, The (2 parts) (No. 1; The Great Radium Mystery)—Oct. 12.

N

Nature's Echo (Ford Educational Weekly).
Net Profits: Catching Salmon on the Skeene River (Ford Educational Weekly).
New York Night Life (1 part) (Fox-Mutt and Jeff)—Oct. 12.
Nothing But the Truth (6 parts) (Metro).
Night in June, A (Paramount-Post Nature Picture)—Nov. 4.
No Coma in Acoma (1 part) (Chester-Outing).

O

Oakdale Affair, The (World)—Oct. 11-18; R. 1014.
Oh Bill, Behave (2 parts) (Goldwyn)—Oct. 5.
Oh! Louise! (Adolph Philipp).
1 A. M. (2 parts) (Hallmark-Clark-Cornelius) —Feb. 8.
Old Faithful (1 reel) (Prizma).
One Lovely Night (1 part) (Universal-Okeh)—Oct. 6.
Open Door, The (6 parts) (Robertson-Cole)—Oct. 25; R-1192.
Order in the Court (1 part) (Pathe)—Nov. 29; R-537.
Other People's Wives (Triangle).
Out Again, In Again (2 parts) (No. 6 of Bound and Gagged) (Pathe)—Nov. 29; R-537.
Out of the Shadows (2 parts) (No. 15; The Great Gamble)—Nov. 15; R-864.
Our Playground in the Pacific (1 part) (Paramount-Burlingham)—Nov. 16.
Out Yonder (Selznick).
Overboard (2 parts) (No. 2; Bound and Gagged) (Pathe)—Oct. 4; C-162.

P

Palliser Case, The (Goldwyn).
Paper Making (Ford Educational Film).
Paramount Magazine (1 part) (Famous Players-Lasky)—Issued Weekly.
Passing of the Old West (Goldwyn-Bray Pictographs).
Pathe News No. 99 (1 part) (Pathe).—C-1012.
Pathe Review No. 20 (1 part) (Pathe)—Oct. 4; C-1014.
Pathe Review No. 22 (1 part) (Pathe)—Oct. 11-18; C-1014.
Pathe Review No. 28 (1 part) (Pathe)—Dec. 13; R-857.
Pathe Review No. 29 (1 part) (Pathe)—Dec. 13; R-857.
Pathe Review No. 30 (1 part) (Pathe)—Dec. 20; C-1012.
Pawnshop, The (2 parts) (Hallmark-Clark-Cornelius)—May 2, 1920.
Pay Your Dues (1 part) (Pathe-Rolin)—Oct. 4; C-163.
Peaceful Valley (2 parts) (Romayne)—Nov. 1.
Pegeen (Vitagraph).
People in White, The (1 part) Chester-Outing).
Petried Forest (1 reel) (Prizma).
Phantom Honeymoon, The (Hallmark)—Oct. 25; R-1014.
Piccadily Jim (Selznick).
Pinto (Goldwyn).
Please Get Married (Metro)—Nov. 1; R-1191.
Plumbers, The (1 part) (Fox-Mutt and Jeff)—Nov. 16.
Plunge to Death (2 parts) (No. 7; The Fatal Fortune) (S. L. K.).
Pointing Finger, The (Universal)—Dec. 20; R-672.
Poison Pen, The (World)—Nov. 24.
Ponchos from Peru (Goldwyn-Bray Pictographs).
Pool of Peaches, A (2 reels) (Sunshine).
Poor Relations (Brentwood-Robertson-Cole)—Oct. 25; R-1014.
Popular Villain (2 parts) (Universal-Rainbow) —Oct. 29.
Pretzel Farming (1 part) (Fox-Mutt and Jeff) —Nov. 1; B-8.
Prince and Betty, The (Pathe)—Dec. 21; A & R-1010.
Purple Dagger, The (2 parts) (No. 2; The Trail of the Octopus) (Hallmark)—Oec. 25; B-8.
Push Car Trails in Formosa (1 part) (Paramount-Holmes)—Dec. 7.

R

Raindrops (1 part) (Paramount-Post Nature Picture)—Oct. 12.
Rajah, The (1 part) (Pathe-Rolin)—Oct. 4; C-162.
Rangerof Pike's Peak (2 parts) (Universal)—Nov. 8; R-246.
Red Hot Dollars (Famous Players-Lasky)—Dec. 28.
Reformed Saloons (1 part) (Goldwyn-Bray).
Regular Girl, A (Select)—Nov. 22; R-454.
Regular Cut-Ups (2 parts) (Universal-Western) —Oct. 18.
Rider of the Law (6 parts) (Universal)—Oct. 25; R-1192.
Right of Way, The (6 parts) (Metro).
Right to Lie, The (7 parts) (Pathe)—Nov. 22; R-454.
Rink, The (2 parts) (Hallmark-Clark-Cornelius)—July 25, 1920.
Relief of Poland, The (Red Cross) (Educational).
River's End, The (First National).
Roaming Bathtub, The (2 parts) (Fox-Sunshine)—Dec. 21.
Rock of Ages (Ford Educational Weekly).
Roaring Volcano, The (2 parts) (No. 9; The Great Radium Mystery) (Universal).
Rolling Down to Rio (1 part) (Paramount-Holmes)—Nov. 2.
Roman Scandal, A (2 parts) (Christie)—Nov.
Romeos and Jolly Juliets (2 parts) (Universal-Rainbow)—Oct. 22.
Roof of America (One Reel) (Prizma).
Rubes and Robbers (2 parts) (Vitagraph-Big V).
Sacred Flame, The (Schomer-Ross)—Nov. 8; R-245.

S

Sacred Silence (Fox-Victory)—Oct. 25; R-1014.
Sadie Love (Paramount-Artcraft)—Oct. 19.
Sagebrusher, The (W. W. Hodkinson).
Salome vs. Shenandoah (2 parts) (Paramount-Sennett)—Nov. 22; R-455.
Salt of Anping, The (1 part) (Paramount-Holmes)—Nov. 23.
Saturday (1 part) (Paramount-Briggs)—Oct. 25; R-1192.
Scarlet Days (D. W. Griffith)—Nov. 22; R-453.
Scenic Classic, A. (1 part) (Paramount-Holmes) —Dec. 14.
Schoolhouse Scandal, The (2 parts) (Fox-Sunshine)—Dec. 7.
Scientific Sounding, Random Shots (Paramount-Magazine)—Nov. 9.
Scream in the Night, A (Select)—Oct. 11-18; R-1192.
Sealed Hearts (Select)—Nov. 15; R-362.
Secret S'Ciety (1 part) (Paramount-Briggs)—
Seeing Things (1 part) (Universal-Okeh)—Dec. 29.
Serial for Breakfast (1 part) (Chester-Outing).
Set Adrift (2 parts) (No. 13; The Fatal Fortune) (S. L. K.).
Shadow of Fear, The (2 parts) (No. 8; The Midnight Man) (Universal)—Oct. 20.
Shark, The (Fox).
Sheriff Nell's Comeback (2 parts) (Fox-Sunshine).
She's Everywhere (2 parts) (Universal-Stage Woman's War Relief)—Dec. 22.
Shift the Gear Truck (2 parts) (Judge Brown).
Shot With Fire (Fox).
Should a Woman Tell? (Metro).
Should a Husband Forgive (6 parts) (Fox)—Nov. 1; C-1191.
Silver Horde, The (Goldwyn-Rex Beach).
Simple Life, The (1 part) (Chester Outing).
Sinbad the Tailor (2 parts) (Special-Universal).
Sinners (Realart).
Sin of the Mothers (Vitagraph Reissue).
Sirens of the Sands (2 parts) (Universal-L-Ko) —Oct. 4; C-163.
Sky Eye (Sol Lesser).
Sky Mountain (1 part) (Prizma).
Slaves of Pride (6 parts) (Vitagraph).
Snared (3 parts) (No. 3; Bound and Gagged) (Pathe)—Nov. 9.
Snares of Paris (Fox-Excel)—R-1013.
Society Hold-Up, A (2 parts) (No. 9; The Midnight Man)—Oct. 26.
Soldiers of Fortune (7 parts) (Realart)—Nov. 15; R454.
Someone Must Pay (6 parts) (Graphic)—Oct. 4; R-159.
Speed (2 parts) (Paramount Comedy)—Dec 14.
Speed (1 part) (Mutual-Strand)—Oct.
Speed Maniac, The (Fox)—Oct. 4; R-158.
Spell of the Yukon (1 part) (Prizma).
Spur and Saddle Series (2 parts) (No. 6; Tempest Cody Gets Her Man) (Universal-Western).
Spur and Saddle Series (2 parts) (No. 7; Tempest Cody Turns the Tables) (Universal-Western).
Spur and Saddle Series (2 parts) (No. 8; Tempest Cody Bucks the Trust) (Universal).
Spur and Saddle (2 parts) (No. 9; Tempest Cody, Kidnapper) (Universal-Western)—R-364.
Squabs and Squabbles (2 parts) (Vitagraph-Big V).

Square Gambler, The (2 parts) (Capitol Film Company).
Square Shooters, The (Fox).
Start Something (1 part) (Pathe)—Oct. 25; R-1192.
Starting Out in Life (2 parts) (United Picture Theatres).
Steel King, The (World)—Nov. 29; R-536.
Stepping Out (Paramount-Artcraft)—Oct. 4; R-158.
Stolen Identity, The (2 parts) (No. 11; The Great Gamble) (Pathe-Western)—Oct. 4; R-162.
Story of Zinc (1 part) (Goldwyn-Ford).
Stream of Life, The (Plymouth)—Nov. 1; B.
Strictly Confidential (Goldwyn)—Oct. 11; R-1014.
Stripes and Stars (2 parts) (Sunbeam).
Stronger Than Death (7 parts) (Metro).
Struck Out (Robertson-Cole)—Dec.
Struggle in Midair, A (2 parts) (No. 8; The Fatal Fortune) (S. L. K.).
Sunshine and Shadows (1 part) (Paramount-Artcraft)—Nov. 23.
Superman, The (Tower-W. H. Productions)—Dec. 13; R-857.
Sure Cure, A (2 parts) (Goldwyn-De Haven).
Sure Death (2 parts) (No. 10; The Fatal Fortune) (S. L. K.).
Suspect, The (Vitagraph).
Suspense (Reicher-Ten-Twenty-Thirty).
Swain, Mack Comedies (Series of one reelers) (Frohman).
Sweet Cookie (1 part) (Bull's Eye).
Swing of Life, The (2 parts) (No. 4; The Great Radium Mystery)—Nov. 15; R-364.
Switches and Sweeties (2 parts) (Vitagraph-Big V).

T

Taos Indians (1 part) (Goldwyn-Bray).
Teak Logging with Elephants (1 part) (Paramount-Holmes)—Oct. 12.
Tailor Maid (1 part) (Universal)—Nov.
Teeth of the Tiger, The (Paramount-Artcraft)—Dec. 13; R-857.
Tell Tale Wire, The (2 parts) (Universal-Western)—Nov. 1.
Tempest Cody Gets Her Man (2 parts) (No. 6; Spur and Saddle Series) (Universal-Western)—Oct. 6.
Tempest Cody Turns the Tables (2 parts) (No. 7; Spur and Saddle Series) (Universal-Western).
Tempest Cody Bucks the Trust (2 parts) (No. 8; Spur and Saddle Series) (Universal).
Tempest Cody Bucks the Truest (2 parts) (No. 9; Tempest Cody Series) (Universal)—R-245.
Tempest Cody, Kidnapper (2 parts) (No. 10; Tempest Cody Series) (Universal-Western)—R-364.
Tempest Cody's Double (2 parts) (Spur and Saddle Series) (Universal)—C-1191.
Temple Bells and Wayside Shrines (1 part) (Chester Outing).
Ten Nights in a Tea Room (1 part) (Universal)—Nov. 24.
Their Mutual Mistake (2 parts) (Robertson-Cole-Supreme)—Nov.
Thieves (Fox-Victory)—Nov. 8; R-246.
Thirsty, The Magician (Triangle)—Nov. 30.
This Way Out (1 part) (Bull's Eye).
Three Gold Coins (Fox).
Throbs and Thrills (2 parts) (Vitagraph-Big V).
Those Distant Cousins (1 part) (Paramount-Briggs)—Dec. 21.
Through the Isles of New Hebrides (1 part) (Robertson-Cole-Martin Johnson)—Dec.
Thunderbolt, The (First National)—R-453.
Tick Tick Man, The (1 part) (Lyons-Moran) (Universal).
Tight Fix, A (2 parts) (Universal-Rainbow)—Nov. 12.
Tin Pan Alley (Fox-Excel).
Toby's Bow (Goldwyn)—A & R-1189.
Tong Man, The (Robertson-Cole)—A & R-1009.
Too Good to be True (2 parts) (Paramount-Truex).
Too Many Bills (2 parts) (Robertson-Cole-Strand)—Nov.
Torture Chamber, The (2 parts) (No. 5, The Great Radium Mystery) (Universal)—Nov. 16; R-364.
Tough Luck (1 part) (Pathe-Rolin)—Dec. 21.
Tower of Jewels, The (Vitagraph).
Trail of the Hold-Up (2 parts) (Universal)—Dec. 6; C-673.
Trail of the Octopus, The (2 parts) (No. 1, The Devil's Trademark) (Hallmark)—October; R-1013.
Trail of the Octopus, The (2 parts) (No. 2, The Purple Dagger) (Hallmark)—Oct. 20.
Trail of the Octopus, The (2 parts) (No. 3, Face to Face) (Hallmark)—Nov. 1; R-1191.
Trail of the Octopus (2 parts) (No. 4, The Hand of Wang) (Hallmark)—Nov. 1; R-1191.
Trail of the Octopus, The (2 parts) (No. 5, The Eye of Satan) (Hallmark)—Nov. 1; R-1191.
Trail of the Ostopus, The (2 parts) (No. 6, Behind the Mask) (Hallmark)—Nov. 1; R-1191.
Training Eve (1 part) (Chester-Outing).
Trembling Hour, The (6 parts) (Universal)—Oct. 25; R-1014.
Trout Stream of the Adirondacks; Reblazing the Trail (1 part) (Paramount-Magazine)—Oct. 5.
Truly Rural (1 part) (Mutual-Strand)—Sept. 21.
Tulagi—A White Spot in a Black Land (Robertson-Cole-Martin Johnson)—December.
Tunnel of Doom, The (2 parts) (No. 6, The Great Radium Mystery) (Universal)—Nov. 29; R-536.
Turning Point, The (First National).
Turning the Tables (Paramount-Artcraft)—Nov. 15; R-363.
Twelve-Ten (Republic Pictures).
Twenty-Three and a Half Hours Leave (Paramount-Artcraft)—Nov. 8; R-246.
Twin Pawns (Pathe-Perret)(—R-1013.
Two Dollars, Please (2 parts) (Goldwyn-Comedy).

U

Uncle Sam, Salvager (1 part (Paramount-Holmes)—Nov. 16.
Under Arrest (2 parts) (No. 14, The Great Gamble) (Pathe)—Nov. 15; R-364).
Undercurrent, The (Select)—Nov. 29; R-536.
Unmasked (2 parts) (No. 15, The Fatal Fortune) (S. L. K.).
Under Suspicion (6 parts) (Universal)—Nov. 22; R-455.
Unknown, The (2 parts) (No. 6, The Black Secret) (Pathe).
Unmasked (2 parts) (No. 5, The Midnight Man) Universal)—Oct. 11-18.
Unwilling Princess, An (2 parts) No. 4, Bound and Gagged) (Pathe)—Nov. 15; R-364.
Up in Alf's Room (2 parts) (Paramount-Sennett)—Nov. 8; R-246.

V

Vagabond, The (2 parts) (Hallmark-Clark Cornelius)—Dec. 28.
Vagabond Luck (Fox-Excel)—Nov. 29; R-537.
Vamps and Variety (2 parts) (Vitagraph-Big V).
Vengeance of Durand, The (7 parts) (Vitagraph)—Nov. 15; R-362.
Victory (Paramount-Artcraft)—Dec. 7; R-672.
Vigilante (7 parts) (Arrow).
Villain Still Pursues Her, The (2 parts) Romayne).
Virtuous Vamp, The (First National)—R-536.
Volcano, The (W. W. Hodkinson).

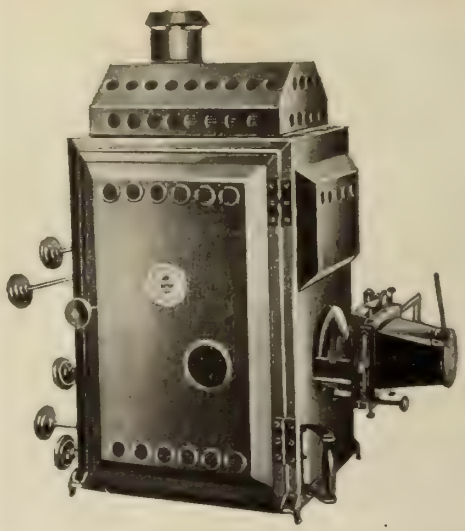
W

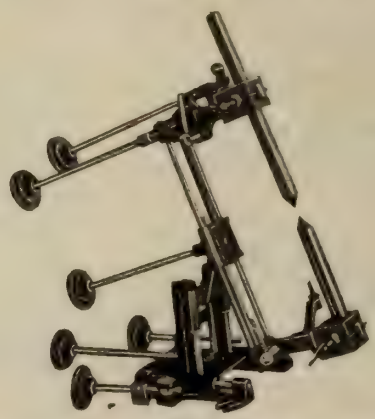
Wager, The (2 parts) (No. 1, Bound and Gagged) (Pathe)—Oct. 4; C-162.
Wanted—A Husband (Famous Players-Lasky)—Dec. 28; A & R-1187.
Weak Hearts and Wild Lions (2 parts) (Universal).
Wa'k-Offs, The (6 parts) (Metro).
Web of Chance, The (Fox-Excel)—Nov. 2; A & R-1189.
What's Your Husband Doing? (Paramount-Artcraft)—Nov. 22; R-455.
What Every Woman Learns (Paramount-Artcraft)—Nov. 1; R-1192.
When a Man Loves (Vitagraph).
When Bearcat Went Dry (6 parts) (World)—Oct. 25; R-1014.
When the Desert Smiles (Ayron)—Nov. 8; R-245.
Where There's a Will (Brentwood-Robertson-Cole)—December.
White Elephant Militant, The (1 part) (Paramount-Holmes)—Nov. 9.
Whiz and Whiskers (2 parts) (Vitagraph).
Who's Her Husband? (1 part) (Universal-Star)—Nov. 15; R-364.
Who's Which? (Paramount-Artcraft)—Nov. 2.
Why Divorce? (1 part) (Goldwyn-Capitol)—Oct. 25; R-1014.
Why Mutt and Jeff Left the Village (1 part) (Fox-Mutt and Jeff).—October.
Why Smith Left Home (Paramount-Artcraft)—Oct. 25; R-1192.
Widow by Proxy (Paramount-Artcraft)—Oct. 4; R-158.
Wild and Western (2 parts) (Christie)—October.
Wild Westerner, The (2 parts) (Universal-Century)—Nov. 8.
Wilow Tree, The (Metro).
Winchester Woman, The (Vitagraph)—Nov. 1; R-1191.
Window Cleaners (1 part) (Fox-Mutt and Jeff)—Nov. 2.
Wings of the Morning (Fox)—Dec. 6; R-672.
Winning His Wife (Universal)—Sept. 29.
Winning Stroke, The (Fox-Victory)—R-1013.
Winter Sports at St. Moritz (1 part) (Paramount Burlingham)—Dec. 28.
Woes of a Woman (1 part) (Universal)—Dec. 8.
Wolf Pack, The (2 parts) (No. 12, The Great Gamble) (Pathe-Western)—Nov. 1; B-9.
Wolves of Wall Street (Arrow).
Woman in Grey (15 episode serial, 2 parts each) (Serico Company).
Woman's Experience, A (Bacon-Baker-Ten-Twenty-Thirty).
Woman He Chose, The (Swedish Biograph)—Nov. 22; R-453.
Woman of Lies (World)—Oct. 11-18; R-1014.
Woman of Pleasure, A (7 parts) (Pathe-Hampton)—Nov. 15; R-364.
Women Men Forget (American Cinema Corporation).
Wonder Spa in the Alps, A (Paramount-Burlingham)—Nov. 2.
Work (2 parts) (Kremer-Essanay Reissue).
World's Famous Bridges, The; Reflections of a Bachelor Girl (Paramount Magazine)—Oct. 12.
Written in Blood (2 parts) (No. 10, The Great Gamble) (Pathe-Western)—Oct. 4; C-162.

Y

Yaps and Yokels (2 parts) (Vitagraph-Big V).
Yellow Dog Catcher, The (2 parts) (Fox-Sunshine)—Nov. 1; R-1191.
You Never Know Your Luck (World)—Nov. 22; R-454.

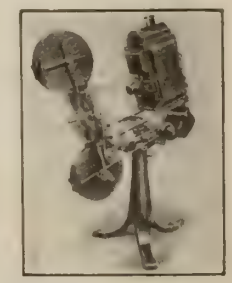
THE LAMPHOUSE, ARC LAMP AND CONDENSER MOUNT OF THE MASTER PROJECTOR





THE LAMPHOUSE of the MASTER is built extra large, affording ample ventilation. A vent on top allows the free escape of all excess heat. An appreciated feature of this lamphouse is the fact that its base is constructed flush with the lamp, enabling the projectionist to keep the inside of the lamphouse clean without trouble. The top of the lamphouse, being hinged, can readily be lifted up if desired. The entire lamphouse, on both sides enclosed by double-wall doors, can be instantly moved sideways for the use of the stereopticon lens.

THE ARC LAMP is made strong enough to stand 125 amperes. Six handles, conveniently located for the projectionist, control the arc. The jaws are made extra heavy to accommodate ½" to ⅞" carbons. The lower jaw accommodates a 6" carbon and the upper a 12" carbon. Only the best of material is used in the construction of the MASTER arc lamp.



THE CONDENSER MOUNT on the MASTER lamphouse is so constructed that it is a very easy matter to remove the condensers instantly. The entire mount can at once be pulled out of the lamphouse. The condensers are easily focused by means of an adjusting screw. The highest grade of condenser lenses are furnished with this equipment.

Illustrative and descriptive literature of the MASTER PROJECTOR and its exclusive features will be gladly sent on receipt of request, as also name of nearest distributor in your territory.

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Simplex

1919
continued

Simplex projects the world's largest picture (75×100 feet) at the world's longest projection distance (350 feet) at the Methodist Centennial at Columbus, O. in July.

Six nationally known theatre circuits become Simplexized.

Additional five story factory building added to Simplex building group.

Simplex builders develop new "Extra-lite" shutter.

Capitol Theatre New York City the largest theatre in the world opens with Simplex.

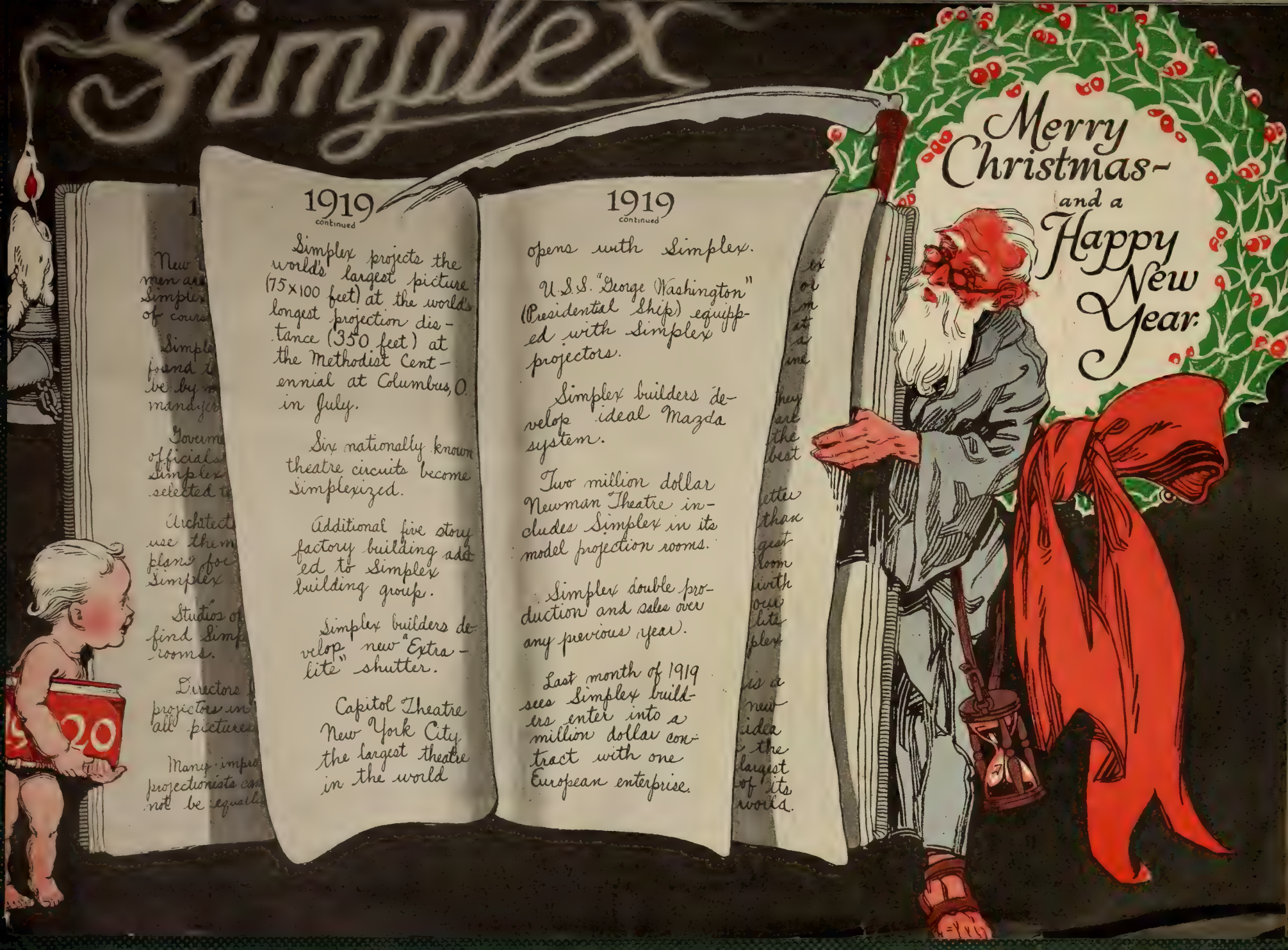
U.S.S. "George Washington" (Presidential Ship) equipped with Simplex projectors.

Simplex builders develop ideal Mazda system.

Two million dollar Newman Theatre includes Simplex in its model projection rooms.

Simplex double production and sales over any previous year.

Last month of 1919 sees Simplex builders enter into a million dollar contract with one European enterprise.



Just the good old fashioned wish

A Merry Christmas and a Happy New Year

NICHOLAS POWER COMPANY

INCORPORATED

EDWARD EARL, PRESIDENT

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